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## Kite Lines

ISSN 0192-3439

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*Kite Lines* is the comprehensive international journal of kiting, uniquely serving to unify the broadest range of kiting interests. It is published by Aeolus Press, Inc. with editorial offices at 8807 Liberty Road, Randallstown, Maryland 21133, USA, telephone 410-922-1212, fax 410-922-4262.

*Kite Lines* is endorsed by the International Kitefliers Association and is on file in libraries of the National Air and Space Museum, Smithsonian; National Oceanic and Atmospheric Sciences Administration; University of Notre Dame Sports and Games Research Collection; and Library of Congress. It is included in the *Index to Craft Journals* published by the Crafts Council of Australia.

**Publisher:** Aeolus Press, Inc.

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**Advertising rates and information sheet** is available upon request.

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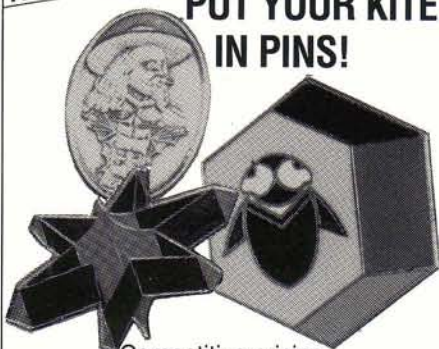
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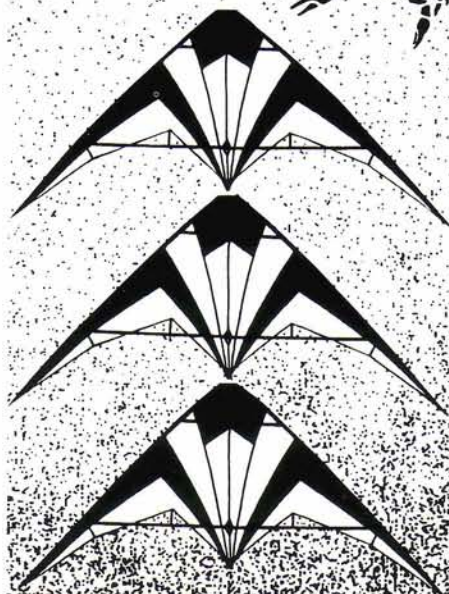
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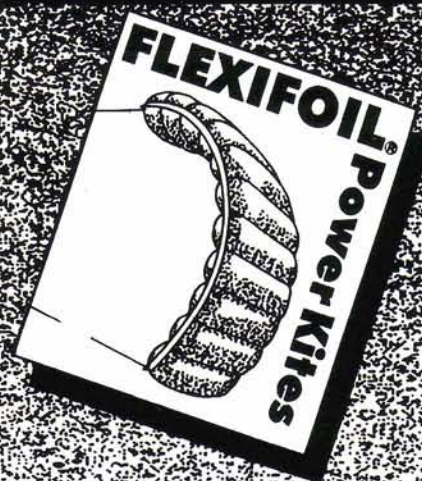
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Volume 9 Number 3, Fall 1992

# KiteLines



## Contents

### ◆ Features

#### **Beautiful Kites, Beautiful Scene, Beautiful People / 26**

Italy's largest kite festival in Castiglione del Lago with kites and Italian zest that can blow you away. By Valerie Govig.

##### **SIDETRIP: Barcelona / 30**

Grand but not Olympic. By Mel Govig.

##### **SIDETRIP: Le Touquet / 32**

A perfect beach for windsports. By Mel Govig.

First ever panoramic kite aerial photograph by Michel Dusariez.

##### **SIDETRIP: Ostia / 34**

Pleasures of the beach-bash near Rome. By Joel Scholz.

#### **Kites Over Niagara / 36**

History reenacted and happiness created in a fantasy location. By Valerie Govig.

#### **Breaking Free from Tangles / 44**

With the cost of line being what it is, an investment of time can pay off.

Article and drawings by William G. Wing, illustrations and side story by George Peters.

### ◆ Departments

#### **Letter from the Publisher / 8**

#### **Letters / 10**

#### **What's New: Kites / 16**

Genki by Omega; three Flutterbys by Gaia Gifts; Grumman Gulfhawk by Coast Kites.

#### **What's New: Books / 19**

*Skywork Experience* by Christine Schertel is very useful but seriously flawed.

#### **Design Workshop / 20**

The Featherlight by Pete Ianuzzi.

#### **Tips & Techniques / 23**

How to store a mess of bridles and make a fabric tail without sewing.

#### **Stunt Diary / 25**

Wildwood's innovators don't disappoint.

#### **Innovations: The Arch Ribbon / 40**

A new delight in kiting! Designed by Étienne Veyres. Historic notes contributed by Gérard Clément, Pierre Fabre and Valerie Govig, with appreciation to Rokuro Yoshida, Jack Van Gilder, Pete Dolphin and Sue Taft/Lee Sedgwick.

#### **Empty Spaces in the Sky / 55**

Ed St. John, founder of the Zilker Kite Festival, Austin, Texas.

#### **In the Wind / 61**

#### **SkyGallery / 62**

Humor and imagination fly for Kim Petersen of Holbaek, Denmark.

### ◆ Reader Services

#### **Kite Lines Bookstore / Insert**

#### **Back Issues and Reprints / Insert**

#### **Classifieds / 64**

#### **Directory of Outlets / 65**

#### **Pocket Kite Calendar / Insert**

### ◆ Cover

Fiorenzo Galeotti of Urbania, Italy, awaits the wind at Castiglione del Lago with two of his hand-painted kites. Their designs are from ceramic plates that were rare love gifts of the 15th century, known only to Urbania. Photograph by Valerie Govig. (See story, page 26.)





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# An Announcement from France

WE YIELD THE FOLLOWING SPACE TO AN IMPORTANT ANNOUNCEMENT:

TO: ALL KITE MANUFACTURERS AND DISTRIBUTORS IN THE FRENCH KITE MARKET

RE: CLAIMS FOR PATENT INFRINGEMENT AND IMPLICATIONS

Kite manufacturers and distributors may be affected by a patent issued in France to a French company for certain features of delta and other kites. The patent poses a substantial threat to the ability of some kite companies to continue to market their products freely in France.

The French company has taken legal action against manufacturers and distributors in the French market, and, in particular, has recently managed to obtain a judgment from the French courts against the company Trucs S.A. for alleged infringement of its patent.

The vast majority of members of the kite industry consulted believe that the patent holder's claims to have invented the technical features patented are without any merit because these features were already known and used in the industry prior to the filing of their patent application in December 1983. The key technical features are:

1. The use of elastic ("bungee") cords attached to the ends of spars (in particular at the base of the spine), and
2. The use of the "sandwiching" technique with a separate piece of fabric for sleeving the spars wrapped around the leading edges of the delta wings in order to strengthen the edges and facilitate the sewing process.

Since the above features are recognized as

having existed prior to December 1983, Trucs believes that it is in the interests of kite manufacturers and distributors doing business in France to obtain the annulment of the French patent through appeal of the recent court decision. An invalidation of the patent will benefit the kite industry as a whole. A great deal of technical evidence has been gathered to contest the validity of the patent.

Given the resources necessary to mount a serious challenge to the patent, Trucs S.A. cannot bear the burden alone. Other manufacturers and distributors (of France, Europe, America or elsewhere) with an interest in marketing kites with the patented characteristics in France would be the principal beneficiaries of a successful invalidation. Many of them have already been threatened with legal action.

The choice is therefore clear: either those companies concerned join together to support a challenge to the patent, or the patent is left to stand—with the result that the concerned companies will continue to be subject to legal actions and perhaps be forced to pay substantial royalties to the owner of the patent. Indeed, the present strategy of the patent holder appears to be to pressure manufacturers and distributors into entering into settlement agreements calling for payment of such licensing fees.

Trucs and a few concerned companies who have already agreed to lend support are therefore requesting that others directly concerned make a reasonable financial contribution to the costs of the appeal and the challenge to the validity of the patent.

Two points are important. First, no company is being asked to be a party to any legal proceeding. Indeed, the advantage of limiting the proceeding to a single party, Trucs S.A., is that, if Trucs should win on appeal, the invalidation will benefit all companies in the industry. On the other hand, should Trucs be unsuccessful, the decision will not be directly enforceable against companies that are not parties and they will therefore be in no worse position, legally, than at present.

Second, no company is being asked to write a blank check. What is requested is a reasonable and fixed amount, which given the substantial legal costs should in no event be less than \$300 US per company and more for those companies most directly affected. Arrangements have been made to insure that funds are properly used for their intended purpose. Trucs will in any event bear 30 to 50 percent of the expected costs.

In addition, any documented evidence, dating prior to 1984 and showing the use of elastic cords or "sandwich" sleeves on kites, would be greatly appreciated by Trucs.

This announcement does not purport to assert the validity or invalidity of the patent, which can only be determined by a court of law on the basis of the evidence presented.

*All interested parties should write to:*

TRUCS S.A.

Jean-Gilbert Chodziesner-Bonne, President

5, Allée des Tonnelliers

F-34210 Olonzac, FRANCE

Tel: (33) 68-91-18-32

Fax: (33) 68-91-18-33

## WE COMMENT:

Although *Kite Lines* is not as directly affected by the above case as are manufacturers or distributors of kites having the patented characteristics, we are concerned.

We care because we would not like to see the patent system misused.

In May we were asked by attorneys for Trucs if we had kites or other information relevant to the case. We checked our files and inventory.

Seldom do the advantages of saving everything pay off! We remembered and found four kites with the features sought. One had been in our possession since 1978. We also found related

reviews, ads, letters and newspaper clippings.

Then, according to the very strict rules of the French court, we photographed and described all of it, finally furnishing everything in a big box of documentation to help refute the patent claim. The process of research and paperwork ended up costing us 30 hours of time.

We herewith go on record as saying that we do not regret one minute of it. We only hope it helps the kite community. We figure that's one of the things we're here for.







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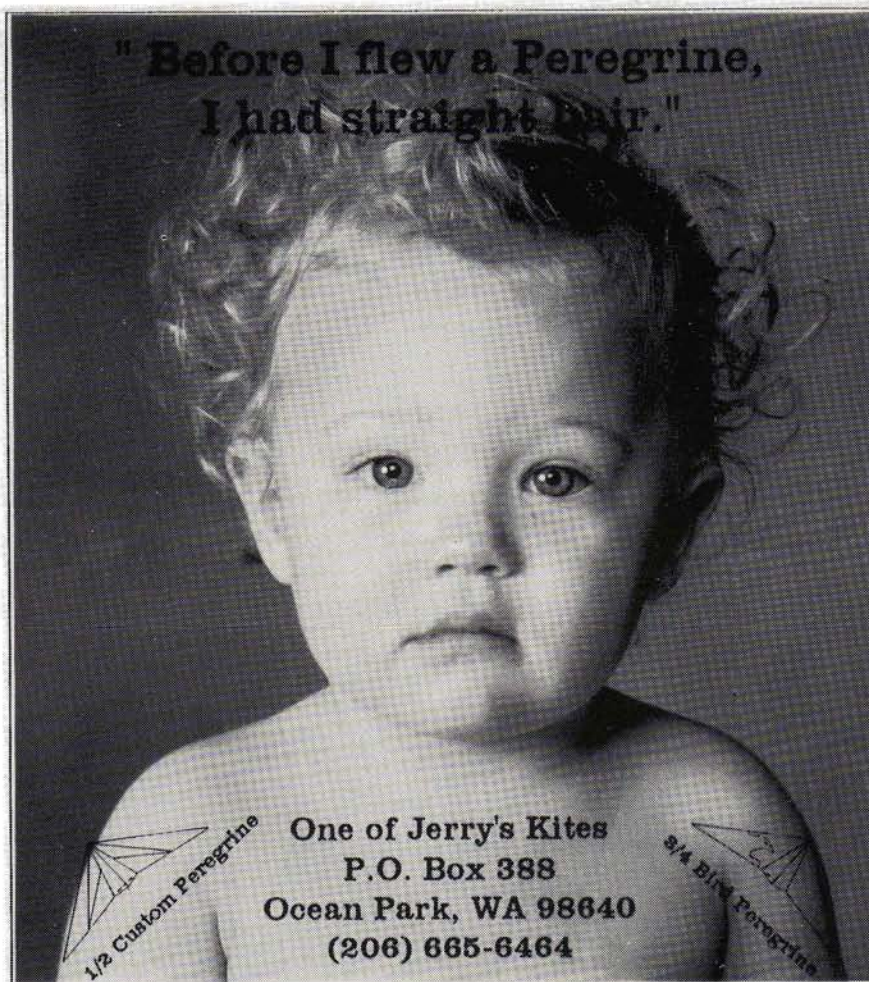
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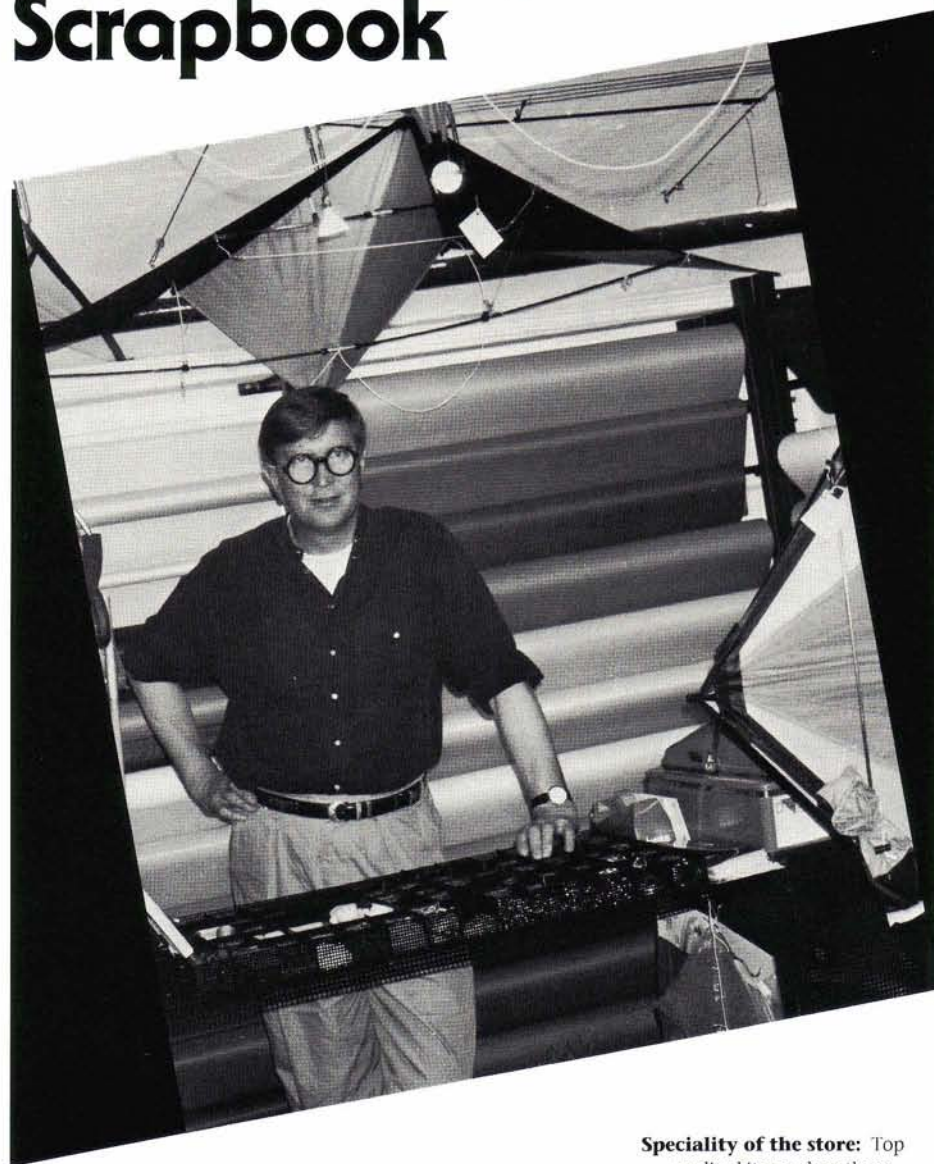
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## LETTERS

### Parafoils &

#### Kites and Religion

I've been going over various kite calendars and listings lately and have become intrigued by the number of occasions on which kites seem to be flown for religious or mystical purposes, as a sort of bridge between heaven and earth. There's Good Friday, Ascension Day, All Soul's Day and lots of others that all seem to be related somehow by that common theme.

I'd like to ask *Kite Lines* readers to help me find out more about this aspect of kiteflying. I want to hear about legends, traditions, oral history and folklore—anything at all. If there are books or articles on the subject, I'd love to get copies of the relevant sections.

If I get enough information, I'd be happy to share it in the form of an article. People wanting to share their knowledge and experience can write to me, and I'll attempt to reply to all writers (at the very least to thank them for their assistance).

—Anne Sloboda

R.R.4

St. Thomas, Ontario N5P 3S8  
Canada

#### Painless But Not Perfect

I always look for new ideas and techniques in *Kite Lines* to help me in my kite building. I have tried several of the Design Workshop kites, including the Painless Parafoil (Winter 1992). I have found a few flaws in the article.

First of all, the material size for the top panel is too small if one allows for two half-inch seams. The material must be at least 42 inches wide (preferably 42½ inches).

Secondly, I found that the parafoil tended to accordion in on the two center panels with the bridle length of seven feet each. I built one with six rainbow colors, making it two cells bigger and adding the necessary ribs and keels. (I won first place at a kite festival for the biggest and best homemade kite in the rainbow category. It was one of the few kites that managed to fly in the too-strong winds.)

I phoned Art Ross in Vancouver, B.C. (maker of big Flow Forms) and he said that the bridle lines should be 2.5 to 3 times the width of the parafoil. Following the change in bridle length, the kite flies beautifully. Afterwards, I promptly built another.

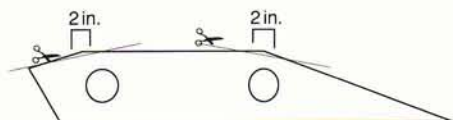


# Pontification

er one with 10 colors, one color per cell.

Thirdly, Art Ross told me that for parafoils to fly better they should have about a five percent bow in on the bottom surface (width-wise).

Fourthly, an improvement: the ribs on the back edge should be rounded a bit to make for a better curve on the back surface of the parafoil. This was done by cutting across the two back points on the pattern, on a line about two inches long.



—John F. Vriend  
Clearbrook, B.C. Canada

Hugh "Stretch" Tucker replies: The first point John raises about the top panel length is possibly my fault. When I describe the design verbally, in workshops or to friends, I mention adding seam/hem allowances to the top and bottom edges only, and just folding the leading edge back onto itself to hem it. Something which I obviously neglected to put into the article. However, in my defense, when I draw out a template to the dimensions given in the article, and measure the top edge of the rib, I come up with a measurement of 40 inches. Regular fabric width of 41½ inches should still leave about one inch over at the tail end.

Regarding bridle lengths, I readily agree that longer bridles are beneficial; however, the kite does fly with the bridles in the plan. Part of John's problem was that he altered the plans, making the kite another two cells, or 12 inches wider. I guess that I should have said that if you increase the number of ribs, and therefore the width of the kite, you also need to increase the bridle length. I felt, maybe mistakenly, that if readers had to use 150 feet of line just for bridling, it might scare them away.

The five percent bow across the kite is a matter of personal preference. Domina Jalbert, as far as I can recall, always used to have a flat base on his kites and that is what I generally aim for.

John's improvement on the two top corners is a good one. I must admit that I

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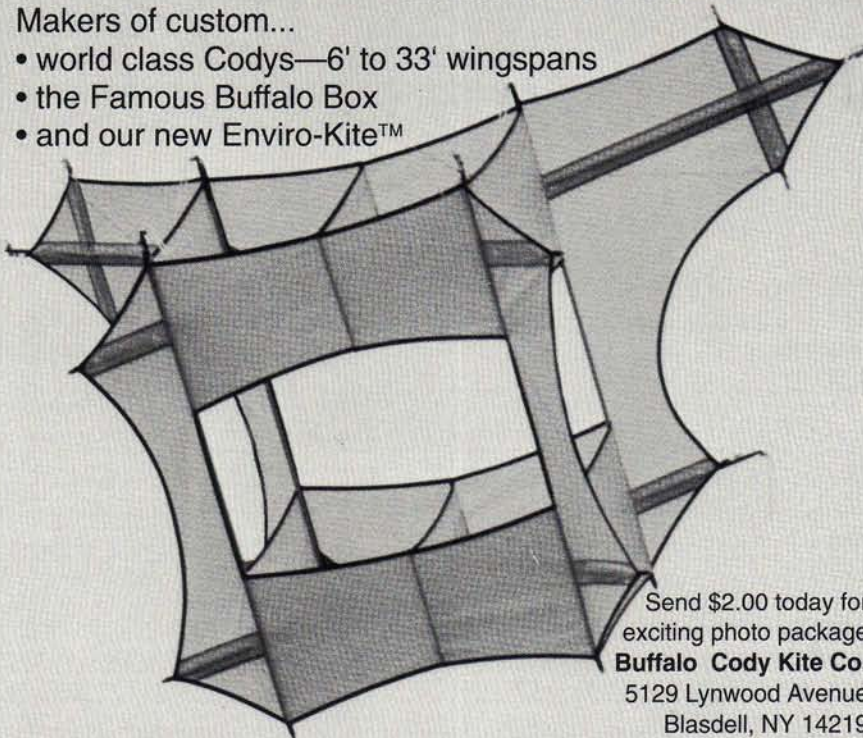
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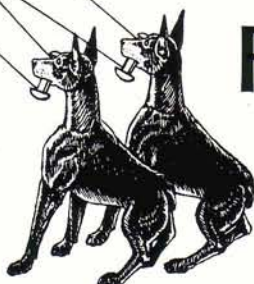
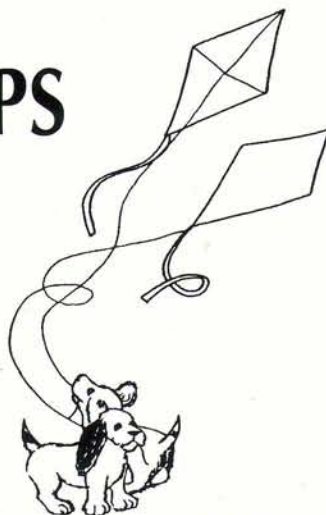
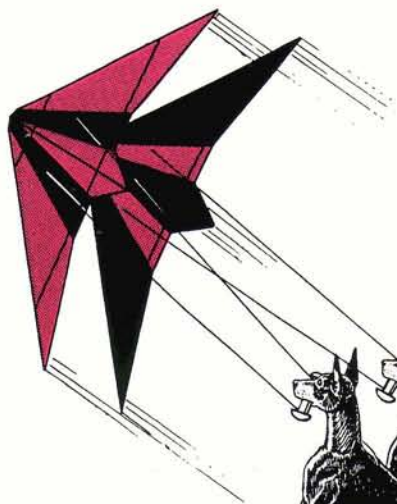
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## LETTERS... Continued

simplified, thinking that explaining the idea in the template layout might have been confusing; John's update is excellent.

However, the book is not closed on the subject, and if we look at the article from another angle, we can ask ourselves, "Did we achieve the results we were looking for? Have readers been encouraged to build a kite that they might otherwise never have attempted?" In this case I feel that the answer is a resounding YES, as even John built another one afterward.

### Difference of Opinion

I always look forward to *Kite Lines* book reviews. I know that most readers have come to expect a unique standard and unabashed pontification from your regular reviewers.

Opinion is one thing, of course, but factual misstatements are something else.

In his review (Spring-Summer 1992) of my fighter kite book, Mel Govig writes that he was "embarrassed to be unwittingly included" as a contributor on the title page and quoted in the text. The facts are that I wrote Mel four months before publication, provided him with a draft of the text, told him I planned to quote him and list him on the title page, and asked if he wanted changes or to be omitted. My letter specifically said, "The last thing I want to do is include your words or ideas without your permission."

Later, I had an opportunity to personally review Mel's quotes with him.

Readers can judge for themselves why Mel says he was involved unwittingly. I just wanted to set the record straight. I don't include people in my books without talking to them first.

—David Gomberg  
Otis, Oregon

*Mel replies:* The sentence Dave thinks he is quoting is actually as follows: "Some of us ended up less than flattered to be associated unwittingly in such a way with this uninviting, even embarrassing book."

It is true I knew my quotes would be included, but I objected to the way the quotes were used, not the simple fact of using them. Maybe I should have known better from the former patterns of accreditation set in his *Stunt Kites!* book.

Traveling from Bangkok to Satun, Thailand, I was among a group of captive



fliers who were furnished with a draft of *The Fighter Kite Book!* along with a general request for assistance. I saw from the start that the book needed much help. I know I am not the only one who felt very awkward in this situation. However, several of us marked up the draft, for example, circling all the wrong illustrations of bridling so Dave could correct them. Also at that time I objected to the general tone of the book and the boiler-plate material stored in his computer and reused from his stunt kite book. I saw little or no response to our recommendations in the final product.

Dave may have used our quotes with our permission but he did not ignore our editorial responses with our permission. This book appeared to have one of the largest editorial staffs in the history of kite literature. The people were credited on the copyright and title pages, giving the mistaken impression that their editorial input had been heeded. I feel that this was self-serving, intended to wrap the author in the mantle of these people.

Actually, I would recommend this book to people new to fighter kites. This is only because there is so little else available in print.

### Thank-You Note

Just a note to tell you what a marvelous resource *Kite Lines* has been for us here at the museum as we prepare our new exhibit. We really appreciate your careful research and world scope coverage of the kite community.

—Kay Buesing

*The World Kite Museum and Hall of Fame  
Long Beach, Washington*

### Shedding Light on Weight

I'd like to draw some attention to a trend in stunt kite manufacturing. Many makers have started to quote the weight of their kites in advertising and other literature. This is no doubt in relation to the explosive growth in the popularity of ultralight designs. I applaud this trend, and ask that it be carried even further.

Many people have approached us asking how to interpret the weight figures. We make a point of explaining the relationship between weight and sail area, commonly known as sail loading. Understanding this concept allows the

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inquiring new enthusiast to more accurately compare the light wind performance of different kites.

We think all sport kite manufacturers should start including this information with their kites. To ask the improbable, we would hope that the industry could settle on some common unit of measure for this weight-to-sail-area ratio, for example, grams per square meter.

The industry will serve itself best by educating the marketplace, rather than shrouding its wares in mysticism.

—Michael Graves and Ilene Atkins  
Toronto, Ontario, Canada

### Corrections & Clarifications:

ROBERTO!?! EH!.. WHATZAMATTAYU!

—georgio

The Spring-Summer 1992 *Kite Lines* contained a world class blooper: the name Roberto Guidori under the SkyGallery headline featuring kites by GEORGE PETERS. This printer's error was obvious, certainly to those who know George's kites, but also to readers who saw the correct name on the cover, contents page and caption. Nevertheless, we apologize to Roberto and George (whose Italian is getting very good these days). Also we failed to credit Simon Freidin for the photograph of George.

In the article on the 1992 Thailand International Kite Festival, the name Joel Scholz was unaccountably omitted from the list of attendees on page 29; and Francesco Milioni was incorrectly identified as Francesco Innisi on page 30. The kite on page 32 flown by Bill Lockhart was made by Betty Street.

The article "Two Miles Above Christmas Island" was written and photographed by G. William Tyrrell, Jr.. The last paragraph on page 43 was lacking the following opening words: "A little while later we got to the end of..."

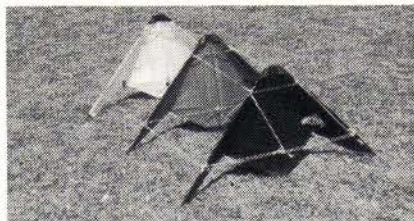
*Kite Lines* regrets the errors.

**Write us a letter!** Anything you write to *Kite Lines* may be considered for publication, so please mark it "not for publication" if you want no doubt to be left about it. Address to: *Kite Lines*, P.O. Box 466, Randallstown, MD 21133-0466, USA. Or fax us at 410-922-4262.



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# Beefcake, Butterflies & Biplane

By Mel and Valerie Govig and William R. Bigge

## Omega's Genki

This kite designed by Nop Velthuisen\* has become very popular in Holland. Most of the serious Dutch kitefliers own one or more and the kite is well represented at kite events in Europe.

In essence a modified (widened) flare kite (out of David Pelham), the genki is very stable horizontally and flies in a wide wind range. Some models we've seen lack the battens in the outer sails, giving them a floppy look in the air. This doesn't seem to affect their flying, but the battens do trim up the appearance of the kite and probably extend its wind range.

This genki, as made by Reza Ragheb (Omega Kites) with battens, provides the first opportunity American fliers have had to purchase a significantly large version of this popular kite.

When we first tested the Omega genki, it was one of those no-wind days. It was possible to launch and haul the kite to a low height without losing control, but not to really fly it. However, on another occasion, we flew the genki on winds of 5 to 12 mph. At 10 mph and above, it becomes what Curt Marshall used to call a "worthy adversary." It's big and it's beefy. Remembering that pull increases in geometric proportion to the strength of the wind, we suggest you start your flying on 300-lb-test or stronger line. Also bring your neck oil: the genki flies at a very good angle.

One lure of this design is that it offers a large platform for surface design. Reza has never been one to shrink from this kind of opportunity. He makes the genki to order, in several patterns, running from the merely intense to the thundering. The workmanship is exacting and thoughtful. This kite is a real piece of beefcake.

—M.G./V.G.

## Gaia's Flutterbys

For about a year now, little handpainted silk butterfly kites from Gaia Gifts have been displayed at kite events. Mounted on sticks or hung as mobiles, these pretty,

\* The genki was seen in "Bikes, Kites and Cameras," by Nop and Michèle Velthuisen, in *Kite Lines*, Winter 1988-89, page 35.

Kites reviewed: below left, the Omega genki; below right, the Grumman Gulfhawk; right, three Flutterbys—the Regal Hairstreak, the Southern Dogface and the Monarch.



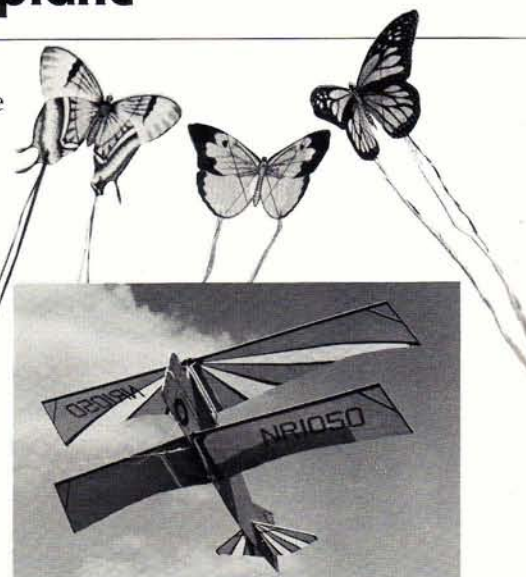
realistic creatures add a touch of color wherever they alight. But will they fly?

We finally decided to see for ourselves. But first we read the owner's manual.

We haven't seen another kite manual anything like this. It's cute as a bug (oops! a pupa) and covers everything: the company's environment-conscious philosophy, care and flying of Flutterbys, life-span and history of lepidoptera, source of the Flutterbys (Weifang, China), bibliography, how to display the kites and, finally, an order form showing the nine styles available. The six credit lines include one for our friend Charlie Sotich, the great kite miniaturist, and another for Gary Gabrel, who thought out the whole production.

The package itself is very attractive and tidy to the last detail. Included are a tiny reel of thread and a display holder for "planting" the Flutterby. After reading the booklet, we truly appreciated the object. Then we came back to the same cold question we ask of all kites: But will they fly?

The answer is a qualified yes. They fly in winds from 1 to 3 mph or indoors from a stick. Outdoors, we found it necessary to add longer ribbon tails (we used curlable gift ribbon, about three feet of it) to extend the range to about 8 mph. We flew just three of the nine Flutterbys available. The Regal Hairstreak did best outdoors and the Monarch was better indoors. We were happy for the periods of steady flight. But these are very sensitive kites. We know it is hard to build small butterflies predictably. Perhaps we were not patient enough with the fine tuning. Other people, conscientiously applying all the tips in the manual, might do better.



But at least the Flutterbys make prettier decor than the average retired kite.

—M.G./V.G.

## Grumman Gulfhawk

Many years ago I built a Stratton Superstar. (Stratton Air Engineering is now part of Coast Kites.) This was a biplane kite with no resemblance to any particular full-size airplane. The kite included two sizes of spruce sticks, balsa for nose fairings, white plastic dihedraled wing fittings, Velcro, plywood for gussets, predecorated Silkspar covering, and full plans.

The kite took about eight hours to build. It would fly well in a reasonably wide range of windspeeds. But the center of gravity was so far forward that if the wind dropped too low the kite would glide upwind and escape control. I tried decreasing sweepback and washout, which didn't help much. Somewhat helpful was a very stretchy added bridle leg running to a point well back on the kite. The kite was flyable but not very exciting.

Recently I built and experimented with a newer kit kite from Coast Kites, the Grumman Gulfhawk. Compared to the old Superstar, there is a strong similarity and some rather interesting differences. The Gulfhawk has a body which is much wider and significantly longer. Its wings are slightly narrower, with less taper and less difference in length between top and bottom wings. It is somewhat more stable, but it will glide forward if dropped.

This fault can be reduced or eliminated by attaching a stick that extends from the rear of the kite. This kite has a removable tailplane, so I tried a large, diamond-shaped



tailplane in an unsuccessful attempt to make it glide tail first. Later I cannibalized it and two other Stratton kites to make a kite with large wings in front, smaller wings in back. Trailing edges were added to the usual Stratton structure of leading edge and braced tip. Two bodies were fastened together, with some pieces added, so that the wings could be mounted.

This contraption would fly, and would glide away from the reel. It probably could be flown without wind. However, it was

not very stable, not very efficient, and far more fragile than an actual Stratton kite.

At a recent kite event, the Gulfhawk was flown restored, except for the bridle. There is an elastic leg at the normal bridle point and a stiff leg well ahead of it. The kite flies almost normally but will not overfly. An inadvertent "cure." It might be worth some experimenting.




There is probably no need to elastic-bridle a Stratton to limit the pull at high windspeed. The wings have dihedral,

sweepback, and spars at the leading edges only. The resulting washout is such that trim is not badly affected by small asymmetries and the pull varies as less than the square of the airspeed.

With a stiffer wing, pull can probably be made as constant as desired by choice of incidence and center of gravity, with or without an elastic bridle. But the Gulfhawk's relative insensitivity to trim is a real advantage.

—W.R.B.

#### DATA CHART

Name and Shape of Kite	Retail Price	Dimensions (inches)	Weight (ounces)	Major Components	Portability	Assembly Time	Durability	Wind Range	Ease of Launch	Skill Level
Omega Kites: Genki 	695.00	180x60	28.5	ripstop, graphite	G	5 min.	E	4-20	E	I
Gaia Gifts: Flutterby (3) 	15.00	8x6 9x5	.10	silk, bamboo	F	0 min.	G	1-3	G	I
Coast Kites: Grumman Gulfhawk 	18.00	49x32	4.0	spruce, Silkspar	F	1 min.	G	5-15	G	I

NOTE: Retail price (in US dollars) is "advertised" or "suggested." Wind range (in mph) covers minimum and maximum speeds deemed suitable by our evaluators. Skill levels: N—Novice, I—Intermediate, S—Skilled. Other ratings: P—Poor, F—Fair, G—Good, VG—Very Good, E—Excellent. Dimensions are in the following order: width x height. Measurements and (usually) drawings are made with the kite standing up on the floor facing the viewer.

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# The Latest from Germany

By Leonard M. Conover

## Credit Where Due

*Skywork Experience* by Christine Schertel (Hamburg, Germany: Skywork-Agentur, 1991), in German, softcover, 52 pages, \$14.95.

Basically "only" a collection of very detailed plans for some of the most popular commercial stunt kites of the day, this book is the work of several individuals gravitating around Wolkenstürmer, the kite shop in Hamburg, Germany.

Karin Gurezka-Zander, a well-known flier and judge at stunt kite events and member of Stunt Team And Competitive Kiting (STACK), contributed flight patterns and rules. Bernard Maas wrote the introduction and provided the general layout of the book, the attractive watercolor illustrations and the technical plans to build the kites. There are no photographs.

One of the best aspects of the book is its excellent overall design and its clear and accurate building plans.

The accompanying text has a good synthesizing quality, offering clear language and well done coverage of the different elements of stunt kite flying.

As a result, the book is a good introduction to the basics of this branch of kiting, unfolding one after another the fundamentals: flight figures and patterns for solo and team flying, a concise dictionary of terms, categories used at competition level, tips and information about sewing, construction, materials (with charts on properties of high-tech spars), bridle adjustments, and splicing and sleeving of flying lines.

But something is missing.

The introduction by Bernard Maas, for example, one of the shortest ever recorded

in a kite book, manages to quote the Chinese tradition, to describe the introduction of kites in Europe and their applications, ending with the "revolutionary" invention of stunt kites, the number of people they have attracted and the fact that they are the expression of the spirit of our time.

The selection of nine kite plans is a good one, unless you happen to be one of the manufacturers. It includes the Spinoff, Hawaiian, Phantom, Revolution, Fire Dart and Sky Dart.

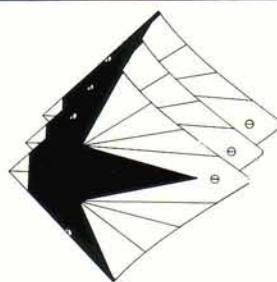
But . . . *who* designed these kites? Who worked for years to perfect them so that others can enjoy them? *Why* is a certain kite better in light or strong winds, why is it good for novices, why is it fast, why does it pull, why . . . ?

The WHYs and WHOs are the shortcomings of this book, that no credit or mention is given to the original designers—even the address of STACK is missing!

If I could imagine the "ideal" book about stunt kites, I would like it technically well-made, like this one. But it should also speak of the inventors, the pioneers, the events of this sport.

The designers, producers and fliers should be part of the book, and their voices should reflect the aesthetics of sport kite flying, balancing the arid technical qualities with some signs of human life. The reader should have a more rounded view of sport kites, including their best and most fascinating features, along with construction plans.

It's a shame that this book not only fails to provide such a total picture, it does not even acknowledge the people whose kites have been so freely copied.



Jones Airfoils Mirage Stunt Kites have been competing and winning in major and minor events since 1984. This record of longevity was accomplished using technology derived from years of observation and extensive testing. Although we have been around for quite some time, this is our first ad due primarily to the fact that we put our dollars toward technology first, so you probably won't see any big glossy color ads from us soon. This is because we want to provide you with high quality and performance at a reasonable price.

The concept of the Jones Airfoils Mirage Stunt Kite is fairly simple. To provide a kite that is both precise and versatile through a wide spectrum of conditions while being adaptable to virtually every human variable. Angle of attack, wing loading, variable geometry and weight distribution, to name a few, are all coordinated to achieve this goal. This provides what we believe is the most ergonomic of multiline tethered maneuverable aerodynes in the Mirage Stunt Kite.

Thanks to all of you who have helped us become the competitive success we are. We look forward to striving to previously unattained goals in the future with you.

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# The Featherlight

By A. Pete Ianuzzi



**T**his kite was made on September 30, 1980, partly as a new creation and partly as an evolution from two of Pete's previous kites. Those in turn were based on the original Günther Flügschiff Schmetterling (butterfly) kite.

Pete has called this kite **Yellow Bird** up until now, but in deference to people who want to use other colors, we have chosen a new name for it for these plans.

In designing this kite, Pete was aiming for a high performance craft, one that would fly in low winds. In that respect the Featherlight is a success because it soars in those feeble breezes that so often prevail in and around Pete's hometown of Catonsville, Maryland.

The kite will go up on less than 4mph and it weighs only 0.4 ounce per square foot of sail area. It was a winner at the 1988 Smithsonian Kite Festival and has flown in many other places since then.

When the *Kite Lines* staff goes out to test-fly a kite, Pete generally comes along with his Featherlight. If it's a low wind day, he'll put the kite up. If it doesn't fly, we can be almost sure that it's no use trying any of the other kites.

This kite is the product of logical thinking in answer to the question: What is the easiest and least wasteful way I can make the kite I want? "Easy" for Pete might not be easy for others, particularly people without the wood carving skills Pete brings to the fittings. However, other methods and materials might be used by inventive kitemakers. —V.G.

## TOOLS

- Drill press and band saw for making the wooden fittings (or a hand drill and hand saw).
- File and sandpaper to smooth fittings.
- Jeweler's saw frame with a very fine jeweler's metal-cutting saw blade for cutting the fiberglass tubes. (One could use a hacksaw, but it tends to shatter fiberglass.)
- Carpenter's square for layout.

## MATERIALS

- 123 inches  $\frac{1}{2}$ -ounce ripstop nylon in two pieces, each 61 inches long. (Before cutting fabric in half, cut the keel out.)
- Twill tape: 12 inches of  $\frac{1}{4}$ -inch for cover loops, and 5 inches of  $\frac{1}{2}$ -inch for keel reinforcement at the tow point.
- Wooden dowels: 4 pieces of  $\frac{3}{16}$ -inch diameter, each 1 $\frac{1}{2}$ -inch long, for the tips of the spars.
- One wooden dowel,  $\frac{1}{4}$ -inch diameter, about 8 inches long, for the top of the spine (wood takes abuse and is replaceable).
- Four 6-foot fiberglass fishing rod blanks for the spars and spine, cut to 39 or 40 inches long (the butt end shortened), tapered from 0.2-inch to 0.4-inch. (Spin Cast, light, from Netcraft is what Pete used; other fishing suppliers should have similar wares).
- Wood for fittings, two blocks, each about 3 by 4 inches and 1 inch thick, preferably of black gum (*nyssa sylvatica*) or sweet gum (*liquidambar styraciflua*)—a wood that is strong in all directions but not too heavy. (Pete has tried casting the main fitting from epoxy but it was heavy and easily shattered. Other materials might be used, such as nylon.)

## CONSTRUCTION STEPS

### Cover

**1.** Cut and hem the right and left sides of the cover and the keel. Keep the fabric weave in a fore-and-aft orientation. Allow  $\frac{1}{2}$ -inch hems all around outside the dimensions given. Pete uses double stitch-

ing for all the seams on the kite.

**2.** Attach  $\frac{1}{4}$ -inch twill tape spar loops at four corners. (See detail A.)

**3.** Sew 1-inch (2-inch when flat) bias tape 26 inches long, using one row of stitches, to the back of the cover, to make a tubular casing on a curve on each side of the kite. The curve keeps the main cover tight (the top triangle is relatively loose). To be neatest, stitch little hems on the ends of the bias tape.

**4.** Sew  $\frac{1}{2}$ -inch twill tape to the towing point on the keel in a manner similar to step 2. (See detail B.)

**5.** Attach keel to center seam of cover.

## Fittings and Spars

**1.** Make fittings before cutting spars to length. The fittings are made of wood using a drill and saw, followed by hand filing and sanding. (See drawings for shaping, angles and dimensions.)

**2.** Assemble spars to the fittings and then cut spars to length so that the cover is tight when the tip fittings are in place on the spar ends. (No adjustments in tension can be made at the spar tips with this design, but humidity has been found to have only a very minor effect on the kite's flight performance.)

**3.** Cut spars and spine as suggested or by any other technique that will not splinter the fiberglass. The spine is two pieces of pole left over from the tail spars and fitted internally with a dowel, sanded to taper snugly, glued into one of the pole pieces and slip-fit into the other.

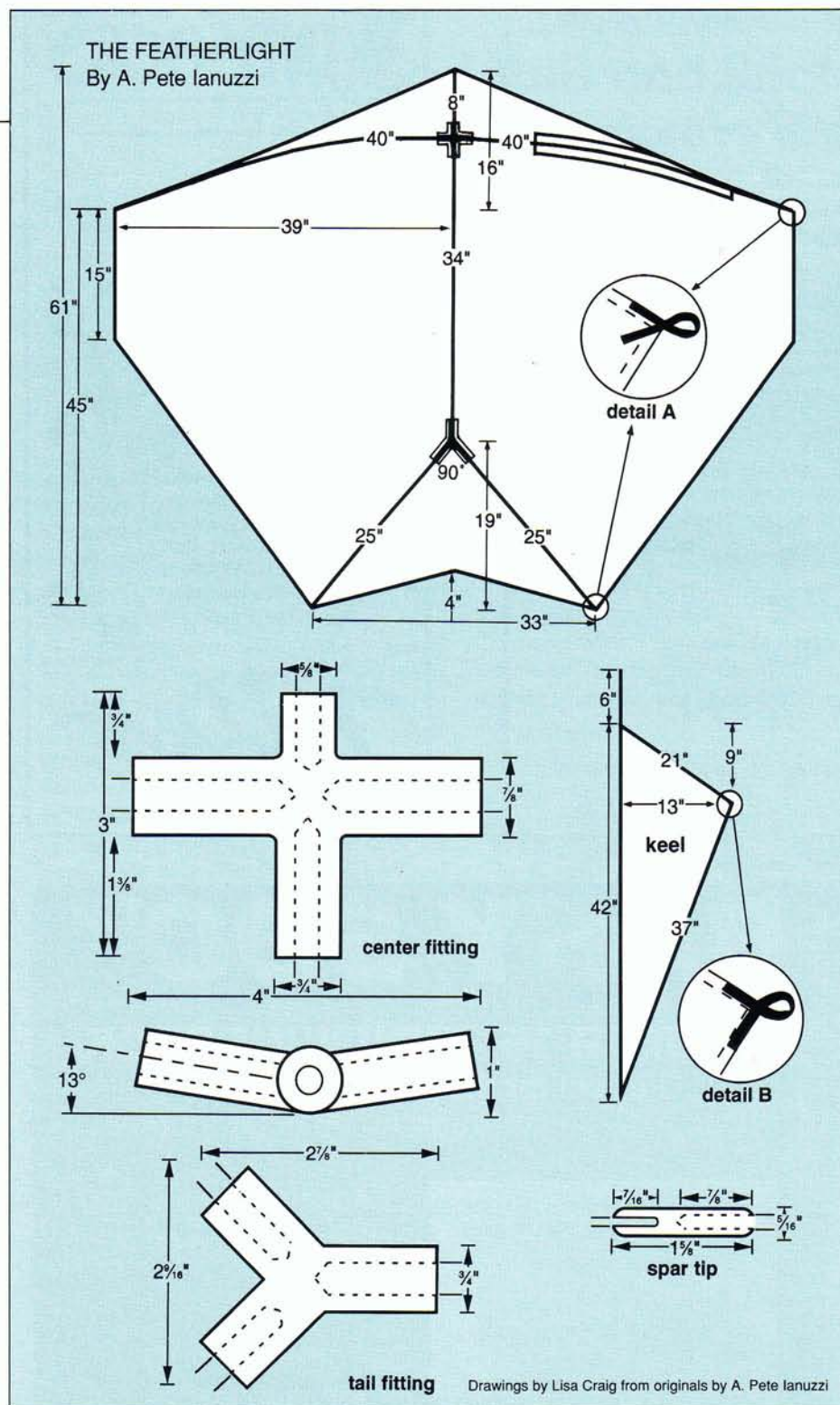
**4.** Make wooden spar tips. (See detail.) The notches in the ends of the tips are cut with a saw and the sharp edges are smoothed with an emery board. Attach the tips to the spars using epoxy. Roughen the tips of the fiberglass so the epoxy will hold.

## VARIATIONS

The Featherlight could be made larger and lighter, or smaller and heavier, but Pete is happy with the balance of elements attained by this size.

The shape of the kite could be easily modified on the sides, where curves could be substituted for the straight angles in





the plan. Curves might be aesthetically pleasing and reduce the slight fluttering of the flaps in flight. The flutter is almost the only motion this kite makes in the sky, because it is such a stable kite. The desirability of this flutter is, of course, in the eye of the beholder. But Pete has a theory that the flutters absorb Von Karman vortex effects.

Pete has left the kite undecorated, as usual (he concentrates on performance),

but another maker might find the plan a very attractive space for surface design.

#### FLYING

This kite will fly in winds as low as 2 mph and will tolerate winds up to 8 mph. Over 8, however, the pockets get deep and the chance of breakage increases. This is, after all, a light wind kite.

Last tip: The Featherlight is a great kite for carrying light sticks at night. ◇

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# Fringed Tails and Bridle Sleeves



## 1 HOW TO STORE A MESS OF BRIDLES

From Bill Tyrrell, Doylestown, Pennsylvania:  
Doing the classic daisy chain on a kite with multiple bridle lines is sometimes a fight with tangles. There's an easier way: make a fabric sleeve for the lines.

I made my sleeve of 1.5-ounce ripstop nylon, six inches wide (more or less, to fit the bulk of the bridle lines) times the length of the bridles. Fold the fabric in half lengthwise, to three inches, to make a sleeve when sewn. Before sewing, cut a ½"- or ¾"-wide piece of nylon grosgrain ribbon two feet longer than the sleeve. Attach a snap swivel to one end of the ribbon and insert it loose into the sleeve while sewing. (The ribbon should always stay inside the sleeve.)

Sew two small pieces of ribbon onto the ends of the sleeve to make loops as handholds when pulling the sleeve on and off.

When bringing down the kite (in my case a parafoil), detach the flying line. While holding the kite still flying just from the tow point of the bridles, snap the ribbon onto the tow point. Then pull the sleeve over the ribbon, tow point and bridles, up to the keels.

After folding up the kite, drop the sleeve into it and fold everything up into the kite bag. That's it! Clean and simple.

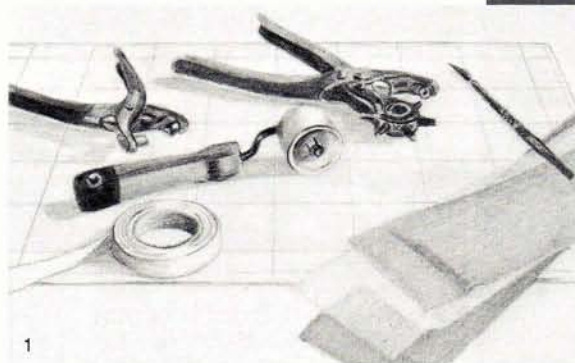
## 2 HOW TO MAKE A TAIL WITHOUT SEWING

From Wilf Proctor, Kircudbright, Scotland:  
Tools and Materials (illustration 1)

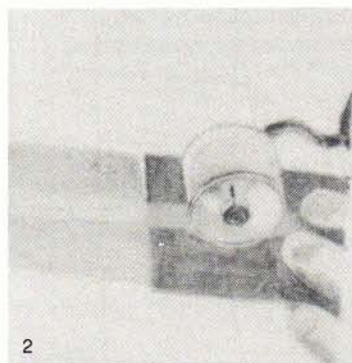
- scrap ripstop, in 3½" wide strips
- surgical tape, ½" wide
- transparent tape
- wallpaper edge roller
- scalpel or X-acto knife
- cutting mat
- eyelet punch (optional)

Lay a length of surgical tape (adhesive side up) on the cutting mat. It is useful to secure it with a bit of transparent tape at one end. Lay a length of ripstop onto the adhesive surface of the tape, leaving a couple of inches of the tape uncovered.

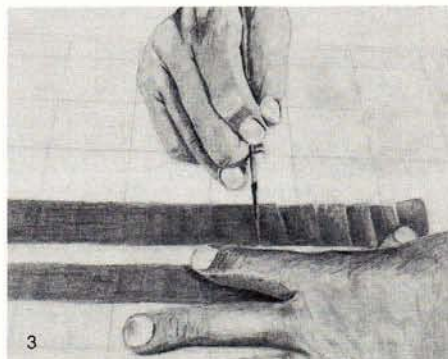
Using a roller, pressure-bond the ripstop to the tape (illustration 2). Press hard. Continue with a contrasting color, and several lengths more of ripstop until the desired length of tail is achieved. Discard adhesive tape.



1



2



3



Cut the tape a little longer than the tail and fold over at both ends. Using the scalpel, make cuts outward from the edge of the tape to the edge of the ripstop at intervals which need not be accurate, but should be between ⅜" and ½" (illustration 3). Repeat this operation along both edges of the tail. Be very careful not to nick the adhesive tape.

Fit an eyelet at one end, and the tail is ready to attach to your kite. The eyelet is not essential. As an alternative, sew a piece of kite line through the two thicknesses of tape at either end of the tail.

Tips & Techniques is a forum for you to share your favorite hint or trick for making and flying kites. Each published item earns your choice of (1) any book(s) from the Kite Lines Bookstore to the value of \$15 or (2) a subscription or extension for four issues of *Kite Lines*. And as a bonus you will also receive recognition from the worldwide kite community. Send details, drawings and/or photographs to *Kite Lines*, P. O. Box 466, Randallstown, MD, 21133-0466, USA, or fax drawings and details to us at 410-922-4262.

Illustrations: Lisa Craig



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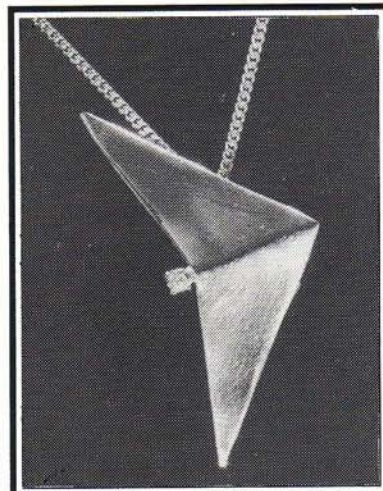


Salamander Rokkaku 6' x 7'

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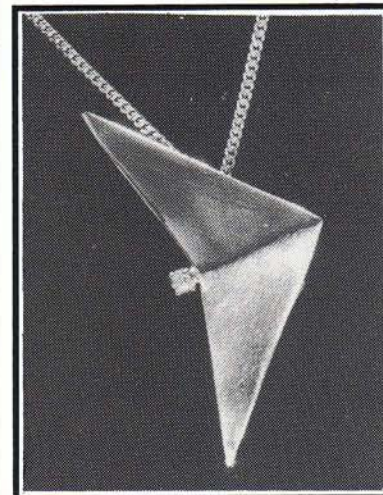
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# Always New at Wildwood

By Mel Govig

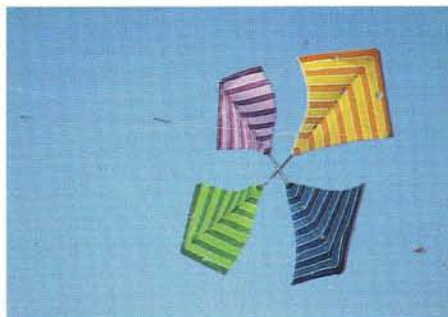
The competition for innovative flying has become the set-piece of the East Coast Stunt Kite Championships, Wildwood, New Jersey (May 22-25, 1992). That held true even though this year's event included the Wildwood International Kite Festival (May 21-25).

Competition among innovators was neck and neck, although Ted Dougherty of Spring, Texas tipped the balance in his favor with a flawless execution to the theme of "Mother's Pride," very appropriate to this Memorial Day event and not lost on the judges. With kites representing the dreams and death of a youthful warrior (using patriotic and death's-head kites to depict the hopeful and the macabre), his finale won the show, as he maneuvered a red, white and blue Quadrifoil into position and unfurled an American flag over the grave of the fallen hero.

On a lighter theme, Pete Dolphin of Merchantville, New Jersey and his two daughters took us down the yellow brick road and over the rainbow. Jesse skipped down the yellow brick road while Pete flew overhead with her three traveling companions, the Scarecrow, the Tin Man and the Cowardly Lion flying as tails behind a Flexifoil. In a dramatic finale, Pete flew over and under a rainbow Arch Ribbon while Rita sang "Over the Rainbow." (See *Arch Ribbon* story, page 40.)

Joe Perron of Lincoln, Rhode Island dressed in white mask and black cape as the "Phantom of the Opera." Reversing his lines through a dog stake, he thrilled and drilled his lady kite to the musical score.

Billy Jones of Ocean City, Maryland did a costumed rendition of the "Ballad of Billy the Kid." He flew through the rise and demise of his Old West character, complete with gun play and shady ladies. Unfortunately, an unexpected weather shift near the end of the Old West segment cost Billy enough points to make him an also-ran. He recovered his stage presence, though, and won the hearts of the crowd as he bravely relaunched and flew on through the routine. Burying Billy the Kid, casting off ten-gallon hat, chaps and guns, he drew a six pack to replace the six guns and in this new life Billy got the girl instead of the horse.



Poor man's quad-line: four Trlby kites hooked up and flown as a unit at Wildwood by Gary Huska of Rockaway, New Jersey.

John MacLauchlan of Dania, Florida, flying a dog stake routine to the music "I Touch Myself," touched a kite labeled, you guessed it, *Myself*.

On Monday, as the last of the demonstrations were completed under threatening skies, Lee Sedgwick, Sue Taft, Fritz Gramkowski and Steve Shapson put on a demonstration of buggying and "kite traction without vehicle" as they used Quadri-foils to scoot up and down the beach. I predict stunt kite events will soon start to incorporate stunt buggy races or other traction events with their competitions.

What else was new at Wildwood? A special field and announcer were provided for single-line fliers, whose activities included rokkaku battles on two days. Overseas guests included Martin Lester from England, Raoul Fosset and his daughter from Belgium, and, from Germany, Detlef Köhler and Jürgen and Uwe Groll.

Also as a first, a field was set aside for commercial demonstrations and hands-on training sessions. The learning field was a real hit, allowing novices to experience two and four-line flying with expert guidance.

A young man to watch is John Barresi, 16, of San Francisco, California. He is one of those rare overnight wonders, already in Masters class and a top contender in every category using a variety of kites.

You can count on Wildwood for a great beach and excellent organization. Usually the surprises are good ones, such as the expanding inclusion of single-line kites, the learning field and the visitors from abroad. But for me it's still the innovators who make the event worth the trip. ◇

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# beautiful kites scene people

Italy's biggest festival, May 1-3, 1992  
COLORIAMO I CIELI  
at Castiglione del Lago, Italy

Article by Valerie Govig  
Photographs by Valerie & Mel Govig



Above: In Italy from New Zealand, the newest Peter Lynn Tri-D Box kite in a pieced rainbow of colors made by the "young Peter Lynn," son of the well-known senior Peter. The color patches are so arranged that in the sky they create the *koru* ("new life") symbol of New Zealand. The kite makes a vivid contrast to the morning fog. Left: the unique bat quad-line kite of Oliviero Olivieri cuts a caper across the sky.



"Umbria is called 'the green heart of Italy,'" says our translator Eva when we arrive at Castiglione del Lago a day before the kite festival.

We have arrived in this hilly region of fertile farms and ancient towns for the 12th annual running of Coloriamo i Cieli (Let's Paint the Sky).

And sure enough, it's raining. As honored guests of the local tourist authority, our more-or-less English-speaking group\* has time to tour the countryside to taste wine, climb cathedral towers, prowling shops, view an exhibit of kites by Peter Lynn and Tsutomu Hiroi, and drive the *stradas* past rolling farms, cypress trees and shuttered villas. Who cares if it rains? There will be no more of it in this charmed city-on-a-hill by beautiful Lake Trasimeno.

Next day the festival skies are clear! The rain's blessing has made the world emerald

green as far as the eye can see—to the blue lake north of us and the terracotta buildings to the south.

Our field is a former airport that is now ordinarily a sheep meadow, but today not much (not *too* much, anyway) evidence is left of its previous occupants as we kites-fliers take it for our own.

This is Italy's largest kite festival. Attendance is on a grand scale, said to be 35,000 over three days. The Italians alone have over 30 clubs and teams on hand, and at least a dozen other countries are represented. Spectator interest is strong. Dr. Giuliano Festuccia, Director of the Tourist Promotion Authority of Trasimeno, explains that the area's equilibrium between natural environment, history and modern culture makes kites a perfect fit in the developing of tourism. Plans are afoot to make room for a large stunt kite competition in the future.

For all its organization, complete with beautifully printed programs, the festival, refreshingly, has no real schedule and no competition (except for the stunt kites).

\*Japan: Tsutomu Hiroi and Tadatomo Takahashi; New Zealand: Peter Lynn, Clyde Cook and Peter and Anne Whitehead; United States: Mel and Valerie Govig and Joel and Holly Scholz.



Right, Archalon, better known as Myrtle the Turtle, the latest soft kite from Peter Lynn, hovers over the field at Castiglione del Lago each day.

She is perpetually chased by a fish drogue that "has never got a good mouthful yet," Peter says.

The Italians have a wonderful characteristic of throwing 110 percent emotion into everything they do, but then slacking off at the actual finish, so that everything looks effortless and any outcome is acceptable—and open to a laugh. It's the perfect attitude to have for a kite festival.

Spectators ourselves this first morning, we kites wander the field, which is very conveniently arranged. An aisle down the middle is delineated by banners on each side which are coordinated, printed with group names, hung on poles and positioned with space for cars to park between. The cars prop up many a kite on this day of light winds.

One of the few kites flying is a high-aspect-ratio Mylar genki. My eyes track down its line to a Korean reel in the hands of Iqbal Husain of Switzerland. Iqbal is a one-man international convention: Dutch kite, Korean reel, native of

## PEOPLE from an album—



Iqbal Husain & croc train  
Hiroi & train of Mylar hearts.



Team Vulandra & Team Aquilandia  
practicing stunt routines with "kite" wands.



Ukrainian Alexei Zverik  
with his kite writings.



Paul Eubel (ot Art Kites exhibit),  
Maurizio Rosi (ot Millepiedi),  
Oliviero Olivieri & your reporter.



Philippe Cottencœur  
& Ludovic Petit with a  
table full of paper kites.



Zany Pietro Livi of Gubbio Fly  
with hat, pins & childlike toys.



Reverberi & Geretta among their  
Kites—behind them, the Double  
Hexagon (honeycomb) of their  
mentor, Silvio Maccherozzi.

An eagle  
by Gerhard  
Blatter floats high.

a chicken headpiece followed by egg units, a pig with sausage slices and—our favorite, an alligator (in a cage!) with handbags! I can hardly wait for the wind to come up to see these flying.

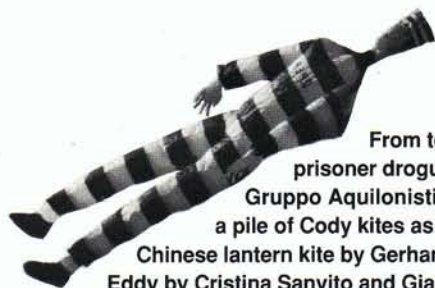
Meantime, a beautiful three-meter rip-stop eagle soars on the line of Kai Blatter of Hamburg, Germany. His father, Gerhard, called "the best kitemaker in Europe" by Peter Lynn, makes these as well as Chinese lantern kites, superbly taut Cody kites and a range of stunts.

Outstanding among the displays are three rokkakus by Fiorenzo Galeotti of Urbania (see cover). The kites are hand-painted, two of nylon, one of Tyvek. Their designs are taken from 15th century ceramic plates that were expensive and rare even in their day and are known only to Urbania. Fiorenza, a postman, spent approximately 15 days making each kite.

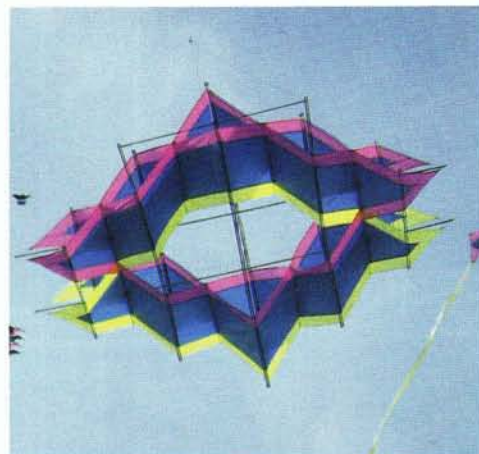
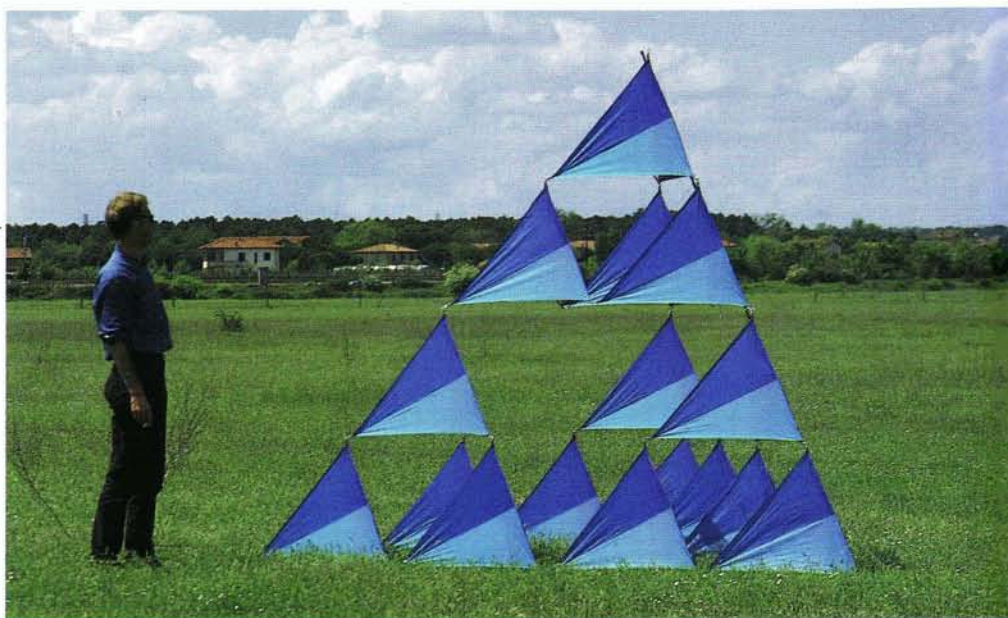
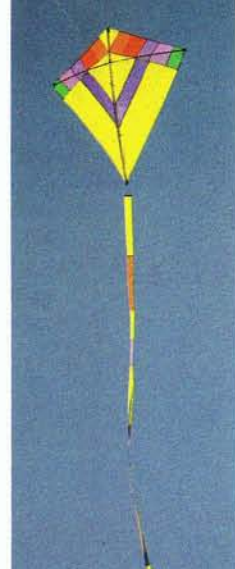
Nearby is a kite from the culture of

Pakistan, living in Switzerland, flying in Italy, speaking perfect English. Though he says "fighter kites are my birthright," he specializes in centipedes. He opens the back of his van to show us, neatly stowed,





From top left clockwise: a prisoner drogue hauled up by the Gruppo Aquilonisti Arcobaleno Terni; a pile of Cody kites as sculpture next to a Chinese lantern kite by Gerhard Blattert; an artful Eddy by Cristina Sanvito and Giancarlo Galli; a well-crafted tetrahedral kite by Jan Houtermans; an end view of a large oblique box kite by Patrizio Mariani of Terni; Pinocchio being prepared for flight on his bicycle kite, made by of Paolo Gori and Vanny Pecchioli of Florence; a two-line cobra kite with three-dimensional tail, flown by Walter Nencetti of Florence but made by his mother in four days and nights; and one of Francesco Innisi's giant kites.



Guatemala. But it was made by two Frenchmen from Provence, Philippe Cottençeau and Ludovic Petit. The two specialize in paper kites and have made their Guatemalan in traditional paper. Philippe also makes fighter kites of great variety, using paper (mosaics or painted), sometimes with poems on them. He says,

"Paper kites with paper tails: it's a rule."

Francesco Innisi of Mantova (northern Italy) has staked some of his kites upright for display. They are big, as you would expect from this one-time contender for Largest Stunter (a 160-square-foot Peter Powell-type kite in 1985). Since then he has made many kites. He searches the

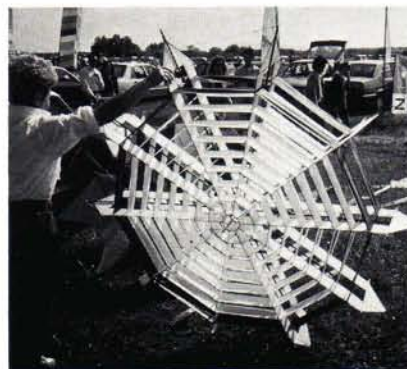
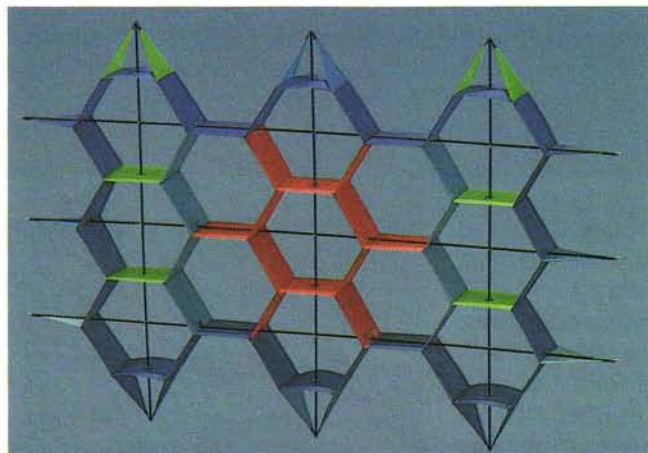
right shapes for pictures he wants to put on them. "It's a holy problem," he says.

Off to the west I see a brilliant blue tetrahedral kite against the broad green field where its maker/flier is preparing to launch it. The wind turns the kite, showing its cells pink on the other side. In the air the kite changes again as its colors





From top left clockwise: many kites by Gubbio Fly include a very innovative three-dimensional field flower and a long-pointed star; one of Francesco Milione's rokkaku variations; "Rokkiakko," a combination of two Japanese forms (rokkaku and yakko kites), from an idea by Claudio Capelli, executed by Leo Nardi (deceased, 1989) of Cervia; Roberto Guidori's latest design taken from a popular watch and watchband; Spider's Canvas kite by Erio Bascucci of Rimini; an elegant multicellular structure by Alberto Alberighi of Siena; and (center) a ship kite and a multistar box by Anton F rnhammer framing an enchanting mushroom kite by Franz Kabrt.



mingle into purple. The kite's creator, Jan Houtermans of Vienna, proudly shows me the cells up close. They are snugly tensioned with a fiberglass bow in each.

Members of Riminivola, the kite club in Rimini, remind me to take lunch at the stand. I had not yet realized how well supported this festival is. Tents along the

south edge of the field offer not only delicious and abundant Italian food, but kites and building materials, toys and balloons for the kids, and tables for kitemaking. At the caf , Loretta Ricci tells me about a beautiful 10th anniversary Riminivola Kite Festival held just the weekend before. Later I hear about Urbino's kite society,

which President Roberto Magi says enjoys an elegant kite festival with a history of no less than 45 years. I am impressed with the growth of clubs, events, sophistication and enthusiasm in Italy since our last visit here, to Cervia, seven years ago.

Back on the field, I see Francesco Milioni of Viterbo assembling several of



When we first heard about it, Barcelona's Euro-Olympic Kite Festival sounded like a great idea. We were to see many well-known kites and teams, a single-line kite competition for a large cash prize, a night flight, a kids' day, workshops, a side trip to Seville, television coverage and a live opera singer at the grand opening.

The ambitious original plan was organized for the Commission of European Communities by France's Gérard Clément and Belgium's Patrick Nassogne and Armand Nassogne, persons from outside Spain (or Catalonia, to be strictly correct).

As with so many things, it didn't quite happen as planned. The long-distance travel arrangements, delays in correspondence, change of government in Barcelona and very short (six-month) planning cycle conspired to change the original outline to a more modest international kite festival with its own set of positive/negative features.

Ultimately, I flew to Barcelona with Oliviero Olivieri of Italy and Peter and Anne Whitehead and Clyde Cook of New Zealand. When we arrived at Barcelona's airport we called the hotel for transportation. We were asked to take the public bus to "within walking distance" (about a half-mile) from the hotel. It was something of an adventure to get ourselves and especially our big kite bags to the hotel.

By midnight we were settled in our rooms and fairly calmed down. Next morning, we were free to roam around the beautiful city and take in its highlights. In the meantime, our kite bags had been loaded onto a city truck, provided for transport and as a kite anchor for the New Zealand team. However, we were not provided with a driver. Jim Bunce of Florida filled in. Luckily, he was licensed to drive heavy vehicles (for a volunteer fire company)!

The beach at Barcelona was part of the massive construction underway to prepare for the Olympics. The city actually *made* a beach: hauled sand and covered two miles of riprap and built it. At the tidal level it was nice white sand. Near the street it was about 50/50 sand and grime. It was probably the dirtiest field I've ever flown on.

We shared the beach with about 50,000 sunbathers and volleyball players in various states of undress. The first day, the sunbathers and spectators stayed behind barrier tapes. The sec-

ond day, we just had to step around them.

Once on the beach, though, we enjoyed hours of sunny weather, moderate temperatures and good winds.

The fliers themselves, though, were the making of the festival (isn't that always true?) Among 47 such, I noted:

**FROM BELGIUM:** Jan Desimpelaere is part of a growing minicult in Europe and America dedicated to the building of authentic reproductions of Cody, Lecornu and other pioneer kites.

Showing his very large Cody cruciform box, Jan was apologetic about the synthetic materials in his kite. The preference is to use true-to-original materials (cotton, linen, silk, wood, bamboo, hemp). Authentic or not, Jan's Cody look-alike was in the spirit of Cody showmanship.

**FROM DENMARK:** Jørgen Møller-Hansen makes rokkakus and parafoils with always distinctive graphics. Though individually arresting, they gain greatly from the way he flies them: *in groups*. Sky, a large piece of sky, is his canvas.

**FROM FRANCE:** Team Flashback is one of Europe's most polished stunt kite teams. Using two sets of three pilots, they performed exciting high-precision fly-throughs and wraparounds.

Gérard Clément unfurled a wonderful new toy in the form of an Arch Ribbon. He had used about 70 yards of synthetic curtain material to sew a 1m x 100m ribbon-like "kite." (See *Arch Ribbon story on page 40.*)

**FROM GERMANY:** Peter Rieleit and Rolf Sturm from Düsseldorf kept a corner of the sky full of soft kites in the form of airplanes, dragons, vampires, sharks and pterodactyls. Peter also flew a short train of inflatable sleds carrying the Olympics logo. After a day in the sand, Peter and Rolf packed all their toys in three or four duffel bags. Peter says he no longer carries any sticks.

**FROM IRELAND:** A Gaelic polyglot team from Ireland, Scotland, Wales and England called The Decorators was marked by unusual behavior both at the end of a string and the end of the day. They held the audience spellbound with their championship quad-line kite antics and kept the other kitefliers in stitches with their after-hours antics.

#### SIDETRIPS

## Barcelona

May 6-10, 1992

By Mel Govig

his big kites, including two huge unconventional "rokkakus." One in eight colors, built of triangles worked together, is called Concerto for Piano and Wind Instruments. Francesco owns a tobacco shop and for the last five years has been making kites by night. He "thinks kites" all the time, especially while listening to the music of Igor Stravinsky.

One of the key figures on the field is Oliviero Olivieri, called "the father of Italian kiteflying" and head of the Associazione Italiana Aquilonisti. This umbrella organization somewhat unifies a highly varied collection of clubs and teams scattered throughout Italy.

Oliviero himself is particularly noted for making replicas of historic kites, but today we see two designs that are modern and his own. One, which he calls Tower, is two stunt kites built on one spine end-to-end, and the other is his bat, a quad-line stunter plus figure kite. The bat design is something I had seen in a photograph once, not associated with Oliviero. I asked him about this and he said a Belgian had made a similar kite—but independently.

Oliviero, wearing a tall hat covered with kite buttons, smokes a pipe and talks and translates continually. He passes news to me from I Millepiedi, a kite



Tsutomu Hiroi

group from Foligno, that is planning in the next few days to deliver a kite to the Pope. Oliviero shrugs as if he is not sure this will happen.



**FROM ITALY:** Oliviero Olivieri joined Jan Desimpelaere of Belgium in ideal winds on Saturday to fly quad-line kites in and out of the surf, thrilling the children. The two kites were a study in contrasts. Oliviero's bat four-liner was a high-tech rainbow dazzler. Jan used an extremely simplified creation of black double triangles. Also from Italy, Claudio Capelli flew some of the fresh, colorful kites that are his trademark.

**From Malaysia:** Roger Tan and his team kept their dramatic kites in the air and, often, in the way and in the lines of other kites. Few of their kites were traditional Malaysian. Roger and his friends are among those "moderns" who defy conformity.

**FROM THE NETHERLANDS:** Two fellows from a team called Vertical Take Off flew some nice long trains out of a suitcase. All were stolen. Insurance was supposed to cover the cost (but how do you price the building time?).

**FROM NEW ZEALAND:** As usual the team from New Zealand put on a great show, even without Peter Lynn. The inexhaustible Anne and Peter Whitehead and Clyde Cook flew kites by Peter Lynn and the Whiteheads as normal—all day every day.

**FROM SPAIN:** Representatives of Eolo-Gayla Industries in Gijón, Spain made an appearance, but I confess I was more interested in the Barcelona design students who brought their kite creations to the field and shared experiences with the international guests. Several of us had a wonderful time with them, adjusting bridles, adding tail, bowing, repairing and helping to launch.

**FROM THE UNITED KINGDOM:** Jon and Gill Bloom (of The Kite Society of Great Britain) brought the sky to blossom with their lovely array of flower-appliquéd flat kites and banners.

**FROM THE UNITED STATES:** I was especially impressed by the absolute synchronization of music and kites shown by Team High Fly (Jim Bunce and Ruth Bradley). This pair of stunt pilots know their music and their moves so well, beat for beat, that they never call to one another during flight. They held the whole beach at attention throughout their ballet.

One of the goals at Barcelona was to interest people in kites. The kitefliers who attended made a magnificent try at that.

And we all had a good time. The organizational snafus only added to the sense of community of the international visitors. We didn't mind at all not having a competition, a kids' day, a trip to Seville and a live opera singer.

But as an Olympic event, the kite festival failed to capture the particular atmosphere and spirit of Barcelona or the Olympics. I don't know why.

Another puzzle: the new club, Barcelona Estels (Barcelona Stars, meaning kites in Catalan) worked hard on the field arrangements and flew an amazing array of kites for a beginning group, but they were not included in the public address ballyhoo and the evening social events. Were they left out or did they opt out? Will we ever know? (A letter from the club later brought news of its first year, with 100 members and "a multitude of summer activities planned.")

Most unfortunate, we had a sense that we were regarded as a nuisance to the dedicated sunbathers and volleyball players on Barcelona's new beach. Most of us left with the feeling that we had played to a somewhat passive audience. The camaraderie of the international kite community could not quite make up for the feeling that we were being tolerated, but not wanted guests. Perhaps in another location the festival would be better

received—and perhaps it will be, in Greece in 1993.

I took comfort from the fact that we had enjoyed a beautiful city, perfect weather and, most of all, ourselves and our kites.



Barcelona design students at the Euro-Olympic Kite Festival with one of their kites.



Opposite page, an austere modern kite by Professor Hiroi hangs under the richly ornamented ceiling of the Palazzo della Corgna in Castiglione del Lago, along with traditional Japanese models and kites by Peter Lynn. Left, a kite by a student of Hiroi is a "self-portrait" made to the shape of the body outlined on the floor.

Now he introduces me to two "young" kitefliers, who just started kitemaking in February. They are Giacomo Reverberi, 73, a carpenter, and Guiseppe Beretta, 68, a dentist, both retirees living in Parma, where Silvio Maccherozzi got them started in kites. Silvio's prodigious kitemaking (such as his #1200 *senza orli* on the cover of *Kite Lines*, Spring 1991) results in many leftover scraps of fabric. The retirees salvage them for their own kites. In only the last three months they have made about 20 kites each, including stunts and facets. A pleased Oliviero says of the men, "They are now completely crazy."

Creative design, the strong suit of

Italians, shows itself in Gubbio Fly, a group spearheaded by Pietro Livi, who just now is leaping around in the grass assembling things. One is an unlikely looking three-dimensional flower. But later I see it flying—very well—without tail.

This evening the crowd gathers for the buffet, but the little café runs out of food, so when the ceremonies are over our group heads off to Il Lido Solitario, a pizzeria by the lake. I had always thought America was the pizza palace of the world. Wrongo. This Is the Best Pizza I Ever Ate. (The dough, the cheese, the artichokes . . .) We are being thoroughly pampered by our hosts, especially our translators, who share





### 360 DEGREES OF LE TOUQUET

For the first time in the world, on the 25th of April, 1992, a 360° Panoptic aerial photograph was taken from a kite by Michel Dusariez of Belgium. It was taken during the Cervoling at Le Touquet, France, in the presence of many witnesses, including members of the Kite Aerial Photography Worldwide Association.

**T**his beach haven near Paris, France, full of old wealth and legislated charm, includes a 500-yard width of clear, clean sand stretching out for miles. Le Touquet is the perfect place for many wind sports, including any and all varieties of kiting.

The third annual Cervoling kite festival here was also the main gathering for KAPWA (Kite Aerial Photography Worldwide Association). Their members were out the first morning comparing camera setups and dropping candies for the children from an ingenious line climber/dropper.

This was a local fly, but at Le Touquet one finds that all of England, Holland and Belgium and much of France and Germany is "local." For example, Michel Gressier came from Tours, France with students from his design class who helped him launch and fly his sky paintings and huge "Bol" spinners. He explained that each class was given an aerial design challenge. This visit to Le Touquet was to be the stu-

dents' introduction to the possibilities in kite design.

The festival is a linchpin in the stunt kite circuit and the officers of STACK (Stunt Team And Competitive Kiting) were here.

The competition was conducted in a kite arena. Don't laugh, I said arena. With the assistance of the local beach authority, the directors had mounded up sand on three sides of a 200-yard square at the promenade. The sand walls were draped with advertisements and banners and the spectators sat atop the man-made dunes to watch the contest.

Saturday was near-perfect for kites flying.

However, I was reminded, rather forcefully, that fighter kites are considered "maneuverable" and therefore ought not to be flown among the other single-line kites.

At the water line, a swath of hard-packed sand, a major sail-cart competition was taking place. It offered an ideal opportunity for Peter Lynn, Nop Velthuisen and others to demonstrate

#### SIDETRIPS

### Le Touquet April 25-26, 1992

By Mel Govig

insights and humor along with language.

Saturday dawns clear and sunny. We head to the field hoping for wind. Again we are disappointed and the fliers are tested in their ability to make the most of it. Surely Peter Lynn of all the people I know is most adept at this. He does not log all those air miles from New Zealand with his giant bags full of kites and team of stalwarts only to sit there and drink wine.

Already in the air as we approach the field (Peter is always the first to fly) is Archalon, better known as Myrtle the Turtle, Peter's latest soft kite. With the help of his tireless teammates as well as Olaf and Sabine Zabel of Hamburg, Germany—and sometimes a car—he keeps Myrtle up most of the day—all 450 square feet of her. Speaking of his soft kites, Peter confesses, "It takes some years to refine these—to get

all the elements in balance.

"Myrtle is a large enough kite to make an impact at a festival but weighs only eight kilos (17.6 pounds), so I can get more color in the sky for the weight.

"Potential accidents with inflatable kites have gone to maybe a quarter of sparred kites. There's still some risk—of line burn and getting hauled up on the line—but nothing else. The potential of





## JET, taken by KITE, a FIRST

on the Panoptic process, invented by Damoizeau in 1891, the camera and lens turn together through at least 360°. The achievement occurred during the duration. The camera used was a prototype made by Michel on the principle of the RUNDHORIZONTCAMERA invented by Lars Larsen of Denmark.

kite carting, even racing beside the sail-carters at times.

Amazingly, all of this activity went on simultaneously, without crowding anyone.

Jean-Christoph Minot and the other organizers deserve special credit for making the entire event a pleasure. Several features made life better:

- Secure storage was provided at the beach, so that fliers with large kites or bags did not have to worry about carrying them to and from their hotels.
- Each day a lovely cold buffet was served in a tent at the center promenade.
- Separate public address systems were provided for the stunt kite competitions and the single-line and demonstration fields.
- Although there were many spectators, they were generally restricted to the promenade, freeing the flying fields from small children and other hazards.
- A printed schedule and running commentary in several languages kept everyone informed of activities on the beach.

• Transportation was available to and from the hotels and the beach, although most of us either had private cars or walked the relatively short distances.

• The banquet on Saturday night was held in a large aquatic enclosure, with ample food, brief speeches and swimming. All festival registrants were invited to the banquet.

As beautiful as Saturday was, Sunday was a weather disaster. Conditions teetered between pouring rain and very damp. The winds ranged from 15-20 mph with gusts to 30 mph. The stunt kite championships slogged on to completion, but the rest of the beach finally conceded to the kite buggies and the cart-sailors.

For an hour and a half, the buggies sailed up and down the beach, reaching speeds I estimated at 30-35 mph. Even though the rain soaked everything (my passport will never look the same), the excitement of the buggies at full speed with no hazards was electrifying. Weather just didn't seem that important when the location was exceptional and the organization exemplary.

the inflatable has not really been explored."

It's a good morning for trains: Luigino Burico of Castiglione del Lago is flying 250 kites on a line. Friends are holding him down. (He says that tomorrow there will be 2,000!) Joel Scholz, walking backwards into the wind, lofts his well-known train of parrots in all their pretty colors.

A group from Vienna, Austria puts a

stunning collection on the field and hauls some into the air occasionally. Amiable Anton Färnhammer, a kitemaker for seven years, flies some elegant rokkakus but leaves his ship kite and multistar box kite beautifully parked.

Next to them is an enchanting kite—a mushroom! Its maker is Franz Kabrt of Vienna, who voices discontent with his facet transformation ("It's still evolving,"

he apologizes) because it doesn't turn in the air. But it does fly. Franz takes a run with it—sure enough, for a minute, it's up there. (And this is only his fourth kite!)

Off to the side of the field I am delighted to see an Eddy kite that flies as perfectly as an Eddy should and carries an artfully simple color scheme. It turns out to be a joint project of Cristina Sanvito and Giancarlo Galli of Milan. Cristina teaches



Whatever was happening in Barcelona the same weekend did not detract from Dove Soffia il Vento (Where the Wind Blows), the kite festival held at Ostia's beach, an hour's drive from Rome.

This festival was very big and well attended, especially for a new event. Ten countries were represented, including Brazil, the United States and many European nations. Some of the highlights as I saw them:

- The Dutch team created a spectacular welcome with five very large trains. Swallows, penguins, clowns and diamond kites reached long fingers into the sky. Holly and I managed to get a train of parrots airborne to complement the others.

- Holland's Herman van den Broek brought a particularly striking modified box of handpainted nylon, about 12 feet tall and 15 feet wide, depicting Buckingham Palace. It flew remarkably well.

- Dan Leigh, well-known delta maker from Wales, put one of his highly efficient deltas high into the light winds.

- Stunt kites competed at the other end of the field, with Andy King of The Kite Store, London, in charge. Joost Meijerink of Flexifoil International was whistling a stack of Flexis through the air. A new Swiss team named Lucky Landing Albatross flew a nice performance.

- On Saturday, with the wind improved, the Dutch team flew their World's Largest Kite, the CS 550. This kite was first flown in 1981 and has flown many times since then, but it is always a privilege to see it. At Ostia, the field was cleared to allow the team to work. And work it was. As readers of *Kite Lines* know from previous articles,\* this kite has an area of 550 square meters (5,952 square feet) and weighs 230 kilograms (500 pounds). It requires a large ground crew to hold it down

\*"New World Record for Largest Kite Is Set in Scheveningen, Holland," *Kite Lines*, Summer-Fall 1981, page 42; and "It Takes Teamwork," *Kite Lines*, Summer 1990, page 65.

**SIDETRIPS**  
**Ostia**  
**May 8-10, 1992**

By Joel Scholz

during its inflation by gas-powered blower, then to control the flying lines at the sides until lift and stability are sufficient that it can fly from the anchoring road grader. The sheer enormity of this monster makes flying it a project requiring skill and not a little bit of daring. The crowd stood in wonder and applauded as this gargantuan kite rose slowly into the air, casting a huge shadow on the sand and dwarfing the flight crew.



The Buckingham Palace kite by Herman van den Broek sits in view of a massive show of trains by teammates from The Netherlands.

- A fine show was mounted by some of Italy's most renowned and talented builders, including Roberto Guidori, Francesco Milioni, Jimmy Sampson, Massimo Signori and Claudio Tosti.

- The day was briefly marred when Francesca Avenati, the organizer, collapsed on the field from a combination of sun and exhaustion, and had to be taken to the hospital by ambulance. Our concerns about

her were alleviated when she reappeared that evening at dinner in Rome looking her beautiful, perky self.

- The last day, Sunday, attracted the largest number of spectators, but the winds were not as cooperative as before. For me this was a blessing in disguise because I was a bit worn from the previous days' activities. We participants finished the weekend with a typically sumptuous Italian feast, including toasts of wine to an event we would fondly remember.

school and gives kite workshops to the children, using Tyvek and paint. Giancarlo is an experienced kite-maker and boasts his making of a true, full-scale Marconi kite.

One of the real characters at this event is Alexei Zverik of the Ukraine with his "Sputnik" kites. Alexei has arrived here by hook or by crook, taking a train to Moscow, then a plane to Rome, arriving without money and without language (except for a precious few words of English) at Rome's airport. He managed to telephone Oliviero's wife, who arranged for a taxi to their home.

Later I learn more about Alexei from Hiroi, who is remarkably skilled at talking with his hands. Alexei is not a laborer as



Joel Scholz's flying fish (Neptunes) in mid-frolic.

one might think, but a doctor of child psychology in Kherson, Ukraine, as well as a writer of kite books and articles. He has brought metallized plastic rotor kites with long tails and a radio connection on

the line to "pick up signals" from the "sputnik." One can hear a kind of static on his receiver.

Not clear to me is what motivated Alexei to make this extraordinary effort to attend Coloriamo i Cieli. At dinner at the end of the festival he struggles to say something about an international kite festival in his country and passes out Russian coins as mementos or incentives to attend. We are reminded of how important is language.

The kite auction this evening is a first for Italy and a moderate success. I like the small scale and intimacy of this occasion compared to those that have grown to gigantic size and run till the

*Continued on page 49 . . .*



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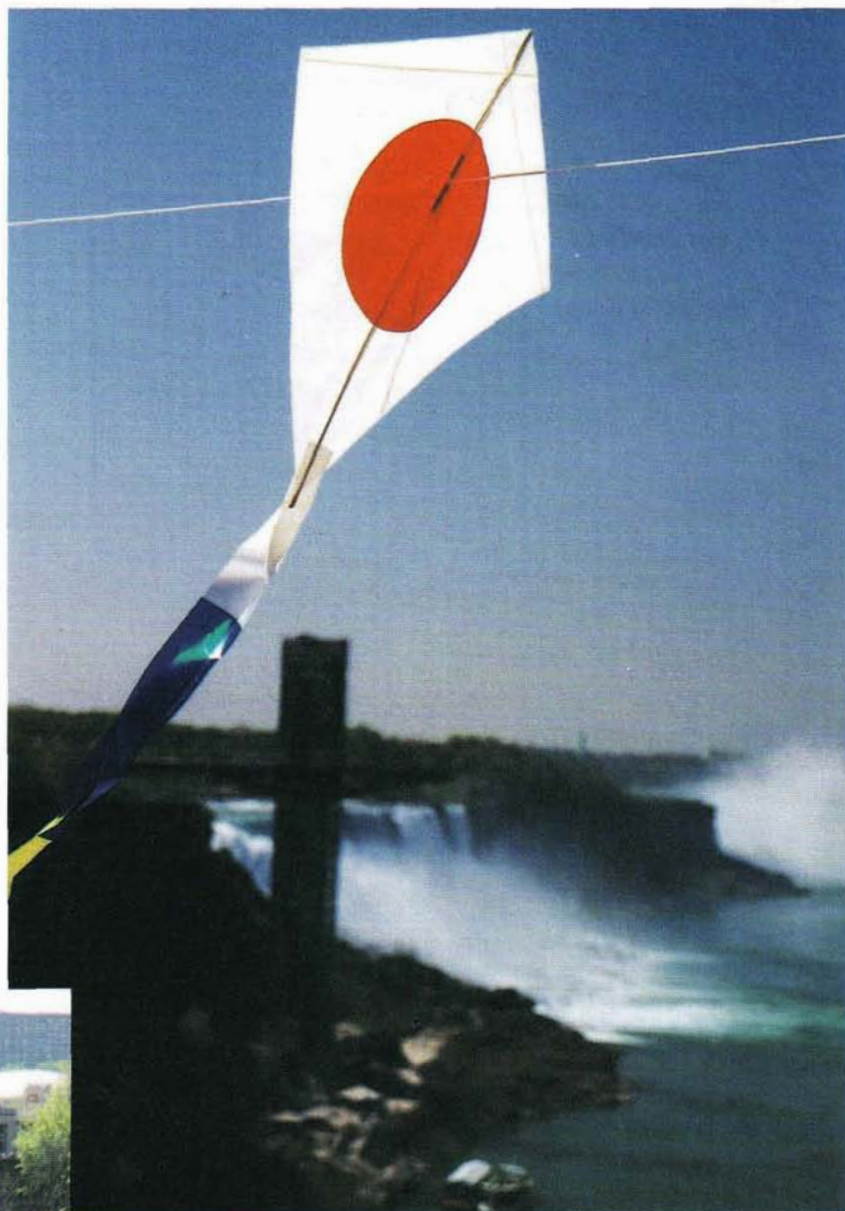
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# KITES OVER NIAGARA

LINKING COUNTRIES WITH KITES

BY VALERIE COVIC



M. Jay Monti

Above, one of over 1,000 kites flies over Niagara Falls on May 15, 1992. The cross spar is two intersecting fiberglass rods instead of the single bowed wire used by the original designer, Eiji Ohashi. Left, Masaaki Modegi and Tom Casselman head the running launch team.



M. Jay Monti

If you have never honeymooned or vacationed in Niagara Falls, the next best reason—wait, the *best* reason—to go there would have to be a kite festival.

The place is as beautiful as they say it is. The sight of an incredible rush of four million gallons of water plummeting over the edge every minute invokes awe. And the scenic parks and clean city next to it are fitting accompaniments.

The idea of flying an arch of kites over

Niagara Falls was first suggested by Chris Silvia of Portsmouth, Rhode Island, on a visit to the Falls in 1988. Three other visitors quickly concurred: fellow Rhode Islander Tom Casselman, and Masaaki Modegi and Teruaki Tsutsumi of Japan. An article about the arch trains of Eiji Ohashi (in the Summer 1989 *Kite Lines*) gave further impetus to the plan. Meg and Bill Albers of Buffalo, New York approached the neighboring city of Niagara Falls when it was planning to celebrate its centennial. Skye Morrison, just over the border in Toronto, sent a fax

to the Japan Kite Association, through Modegi, to make, bring and fly the train. Extensive planning, coordination and publicity began over a year in advance of the May 16-17, 1992 dates.

The magic of the idea of flying kites across the Falls ignited other plans: to have a kite festival the same weekend and to attempt a reenactment of the historic Homan Walsh gorge-spanning fly of 1847. As kite history buffs know, Homan at age 10 won \$10 (a handsome prize at the time) for getting the first line across the gorge by kite, enabling progressively heavier cables to be pulled across to start construction on the bridge.

The response to this multiple event





Left, rokkakus appliquéd with whimsical art by Win Colwell of San Francisco, California. Win uses poles and mounts the kites to them like banners. Below, a painted Tyvek dragon by Marguerite Stankus of Virginia Beach, Virginia.

Valerie Govig



M. Jay Monti



M. Jay Monti



Steve Webber

Left, lion parafoil by Hugh (Stretch) Tucker of Fort Lauderdale, Florida. Above, clipper ship replica kite by Bob Belliveau of Niantic, Connecticut.



Valerie Govig



Valerie Govig



Valerie Govig



M. Jay Monti

Far left, two barrel kites over the Falls: "Niagara or Bust" by Brooks Leffler of Pacific Grove, California, and Legs in a Barrel by Martin Lester of Bristol, England. Near left, "Brigid's Shield," a rokkaku richly patterned using a combination of printing and painting by Anne Sloboda and Eric Curtis of St. Thomas, Ontario, Canada. Above, Paul Garber flies his Navy Target Kite, joined by Margo Brown (right) of McLean, Virginia and Meg Albers, coordinator of the festival.



# If Homan Walsh Could Do It...

BY ILENE ATKINS

**E**ver since the first talk of this contest to fly a kite across the Niagara Gorge, we in the Toronto area had decided that a fighter would be the most likely kite capable of making the crossing. After much discussion and many try-outs, we settled on an old favorite, the Grandmaster.

Early in the afternoon on the day of the contest, everyone headed for Whirlpool State Park, the narrowest point across the gorge. A survey of the light and variable winds was soon completed. Conditions looked doubtful, but several teams were already attempting to launch their kites from the American side to the Canadian side of the Niagara River.

Not content to do as everyone else was doing, we Canadians decided to drive over the bridge to what looked like the perfect place to fly our kite, considering the wind direction. Our first stop on the Canadian side was near where the Spanish Aerocars (tourist gondolas) cross over the whirlpool. When we had our kite up, it was too difficult to direct it offwind enough to land it in the park on the other side of the gorge. We considered moving farther downstream.

It was about this time that we realized a communication link would have been an excellent idea. We could see our catchers on the other side of the river, waving madly. What did it mean? Apparently, hand signal instructions had been given, but the only people who knew what they meant were all on the American side!

Not about to give up, we packed up our kite and headed

downstream another 50 yards. The kite was quickly in the air. Knowing just how much line to let out proved to be difficult. Our first attempt at touching down the kite showed it to be too far in front of the gorge, and our waxed linen line was at its end. Having nothing else, we added some nylon line. Line burns and line stretch were the result. We found it took a great deal of effort to maneuver the kite to an exact point with 1400 feet of line out. This was not only because of the tremendous turbulence coming out of the gorge, but also because the weight of that much line made it drop way below the level of the ground and disappear down toward the river. At times, the little kite was so far away that it was hard to see.

I should point out that

originally two Canadian teams attempted to make the great crossing. Our friends from the Ottawa Valley Kite Club were also on hand with two kites, the first one a hata variant. It was found to be too stable, gaining the necessary altitude but unable to be maneuvered back to the ground. Then out came a never-before-flown Grandmaster. Sadly, its line broke right after launching and it floated down into the river.

The Ottawa Valley group soon joined forces with us and we replaced the nylon line with their linen. This improved our line situation somewhat. We made try after try to land the kite on the other side. The opposing side of the gorge created an updraft that made that difficult. Hauling in line fast enough to ex-

ecute the landing was the challenge for the day.

Several techniques were tried: just one person pulling in the line; one person running back with the kite pointed in the right direction; and first one person then another pulling line in hand over hand in a team effort. We let out and pulled in the line many times during the afternoon.

As the day was wearing on, our resolve was wearing thin. We could see the arch train flying upriver and we wondered if the other teams had flown their kites across. We couldn't

see them in the sky anymore. Our ground crew on the receiving side had thinned out to one person, but nobody dared suggest we give up. We came here to fly our kite across the Niagara Gorge, and we were determined to do so. Joe handed the line back to Michael one more time. A few moments later I saw the kite break through the updrafts and land on the other side, where Jeff had patiently stood vigil all afternoon. This was the one hand signal we all understood. We cheered and hugged. We did it!

Our kite was taken off the line so we could wind in one last time. Then we drove back across the bridge to the USA side and the kites soon surrounded us to hear the details of our crossing. Joe Vaughan asked us to sign a memorial kite for him.

We weren't the first team to cross the gorge, but we were the only team to cross in the same direction Homan Walsh did nearly 150 years ago. We had accomplished in three hours what had taken him eight days to do. We were probably just as tired and exhilarated as he was.

It is a feeling we will not soon forget.



The Canada Team (members of the Toronto Kitefliers) poses after successfully flying a kite across the Niagara Falls gorge in the "right direction," Canada to the U.S.

M. Jay Monti

## The HOMAN WALSH REENACTMENT Canada to U.S. May 16, 1992

### TEAM CANADA FLIERS

Ilene Atkins  
Don Brownridge  
Eric Curtis  
Joe Finlan  
Michael Graves  
Anne Sloboda

### TEAM CANADA CATCHERS

David Aikman  
John Compton  
Mark Groshens  
Skye Morrison  
Jeff Poy  
Jim Poy



**The HOMAN WALSH REENACTMENT**  
U.S. to Canada  
May 16, 1992

**FIRST ACROSS**

Fran and Fritz Gramkowski (Haddonfield, New Jersey)  
Hugh (Stretch) Tucker (Fort Lauderdale, Florida)  
using a rokkaku kite by  
Kevin Shannon (Carlisle, Pennsylvania)

**SECOND ACROSS**

The Japanese team composed of:  
Masaaki Modegi (Tokyo)  
Teruaki Tsutsumi (Yokosuka)  
Seiko Nakamura (Nagasaki)  
Shigeo Okita (Itabashi)  
Morihiro Takeda and his son Akio Takeda (Adachiku)  
Eichi Memezawa (Adachiku)  
Fumio Hashidate (Matsudo)  
using a Nagasaki hata kite, pulling their arch train

**THIRD ACROSS**

Calvin Mills (Nags Head, North Carolina)  
using his own rokkaku

**ADDITIONAL SUCCESSES**  
(of uncertain sequence)

The Buffalo Flight Delegation:  
Tom Hill and Suzie Eppley (Buffalo, New York)  
John and Lucy Eppley (Woburn, Massachusetts)  
using Tom's delta-Conyne

Toronto Kitefliers (see separate story)  
using a Grandmaster kite

Richard and Laurel Dutton (Buffalo, New York)  
Gene and Noreen Capellini (Buffalo, New York)  
using Richard's modified delta-Conyne

Bill Connors (Horseheads, New York)  
Miller Makey (Grove City, Ohio)  
Ned Bowman (Norwalk, Connecticut)  
using Bill's rokkaku with an extra control line

Also a blue and white hata was caught in the trees on the opposite bank. The owner was never identified and the kite was never recovered.

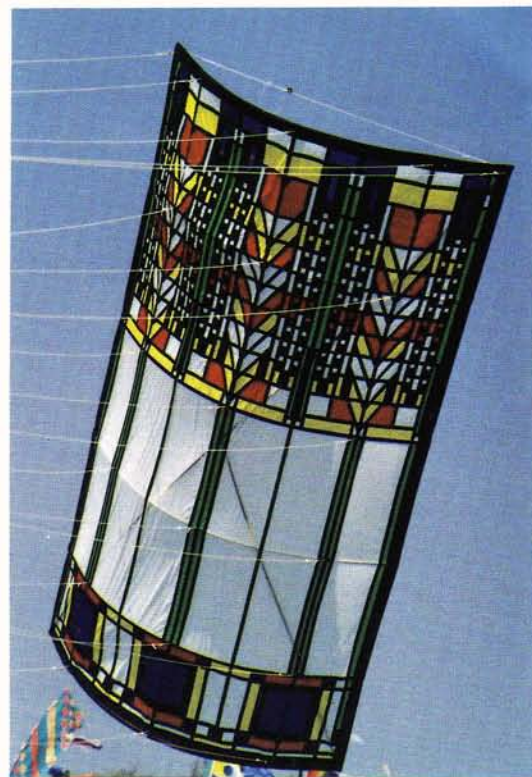
was strong. Approximately 400 kitefliers came from many parts of the United States as well as England, Belgium, and of course Canada and Japan.

The Japanese team was a key factor. They brought the train. Packed in clear boxes were 2,000 arch train kites, all made by Teruaki Tsutsumi for the occasion, decorated with alternating flags of Canada, Japan and the U.S. Though the kite was slightly different from the original, the design was by Ohashi (who, strangely, was not invited).

The only question was: would the train fly in the shifting wind currents over the gorge? Would it make it across?

Saturday morning saw scores of kites positioned across the Rainbow Bridge to help make the launch by holding up sections of the train. The winds were light, so the kites ran—and it worked! A train of kites flew up over one side of the bridge. A tangle in part of the line caused the team to bring the train down and relaunch. It was a bit rough on the kites this time because the wind blew them against the roof of the customs station, but the kites were strong—they flew again and made a brief but splendid sight.

That afternoon everyone drove to Whirlpool State Park for the Homan Walsh reenactment. The site was a majestic green overlook of Niagara Falls with relatively few trees—perfect for kiteflying. The winds were light but adequate for those with enough determination—and enough line (2,000-plus feet). At first, the challenge seemed difficult because the kites wanted to rise rather than move horizontally. After all, Homan Walsh had required two tries over eight days to put a line across the gorge. However, with patience and help from friends, not one—but two—but eight were successful!



M. Jay Monti

The evening party was full of many toasts to all the fliers.

The festival on Sunday was held at 132-acre Reservoir Park, one of the largest maintained open spaces available for urban kiteflying on the East Coast. There were tents for kitemaking, food sales and a public address system, but no competition and little schedule. This was the kind of day for simply enjoying kiteflying—and that is exactly what we did.

Unfortunately, most of the day the winds were fierce, 10 to 30mph. They were good for the demonstrations of stunt kite traction over the grass by Fritz Gramkowski on a buggy and Lee Sedgwick and Sue Taft on roller blades. It was also an opportunity for smiling 92-year-old Paul Garber to fly one of his historic Navy Target Kites, from his wheelchair.

Although only the more rugged kites were up for any length of time, if you kept your eyes open you would see, at least briefly, a range of the latest and loveliest productions of this select and creative crowd, busy and laughing and having a second honeymoon with kites.



Steve Webber



M. Jay Monti

Above, brilliant stained glass window kite, after a Frank Lloyd Wright design, made by Ilene Atkins and Michael Graves of Toronto, Canada. Far left, Japanese teammates cheer after crossing the gorge. Near left, first across: Fritz, Stretch and Fran.





Variations of the Arch Ribbon, from upper left clockwise: Two sizes by Sue Taft and Lee Sedgwick, staked out at Niagara Falls, New York; Pete Dolphin's rainbow before flight at Wildwood, New Jersey; Gérard Clément's 100-meter ribbon in mid-swoosh at Barcelona, Spain; and Dolphin flying "Over the Rainbow."

INNOVATIONS

## The Arch Ribbon—A New Delight in Kiting!

DESIGNED BY  
ÉTIENNE VEYRES



### CREATION OF THE ARCH RIBBON

In 1988, during a trip to the desert of Hoggar (in Southern Algeria), Alain Chevalier and Étienne Veyres of France had the idea of using these majestic landscapes for an ephemeral exposition of kites titled *Espace pour une Solitude*.\*

For this occasion, Alain Chevalier, a theater set designer, artist and kitemaker, designed a series of wonderful kites. Étienne Veyres (a psychiatrist professionally), tired of unrolling innumerable flying lines, let his imagination soar to create the "Arch, a kite without line."

The design is derived from the joining of many sled kites side by side. Initially the design was to have a long horizontal

spar, rigid, like a flare kite.

At first on a small scale, the Arch proved its ability to catch the wind and allow one to play with pressure variations on its surface. The first large Arches that Étienne made were of reinforced plastic film with bamboo struts. They were shown during the 1989 kite festival in Pleubian, France. Although they were quite fragile, they allowed the designer to find out which proportion would be best for proper functioning of the next prototype. Indeed, the nature of the sail material, the positioning of the attachment points and the details of the construction have a great effect on the flying qualities of the Arch.

—Gérard Clément, translated by Pierre Fabre

Pierre Fabre adds:

The project in the desert was Alain Chevalier's idea and Étienne was invited

along. There, Étienne made long arch trains of about 200 Tyvek sled kites fitted with long plastic tails. The design of the Arch Ribbon came later.

Étienne has many projects with his Arches, but financing has always been a problem. Since his first prototype in 1987, he had to wait five years before he could afford to build one of ripstop nylon. Actually, it was more difficult to fly than the previous cotton model.

What is so fascinating about the Arches is that they are constantly undulating and you really can play with them (much the same way as with the Playsails of George Peters).

Among the projects of Étienne are illuminated electric Arches, rotating Arches that fly with no wind and multiple Arches set on a radiating pattern.

Continued. . .

\*Photographs from the trek were shown at the Centre d'Action Culturelle Jean Renoir, Dieppe, France in September 1990, as reported by Simon Freidin in "A Sensational Dieppe," *Kite Lines*, Winter 1990-91, page 46.





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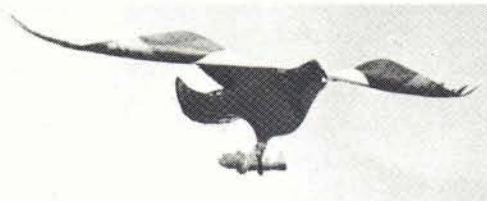
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# Before the Arch Ribbon

or, Is Nothing New Under the Sun?

Back in 1980, a cover on the Japan Kite Association journal presented an intriguing dreamlike scene of Boy Scouts flying long fabric arches in a series across a mountaintop. It reminded us of Christo's Running Fence of 1976. Unfortunately we at *Kite Lines* couldn't read Japanese, and even after translating, we found little about the arches in the journal.

In 1988, the late John F. (Jack) Van Gilder traveled to Japan on one of David Checkley's last kite tours. Just before leaving he asked if he could do anything for *Kite Lines* while in Japan. The arches from years back still haunted our imaginations. We sent Jack a photocopy of the JKA journal cover and asked him to inquire. Imagine our delight when Jack wrote to us on his return:

"Boy, are you lucky—am I lucky—are we all lucky. The guy who designed and

built and realized the Flying Fence on the cover of the JKA newsletter was

Rokuro Yoshida of Saitama, Japan, and he was on the trip with us from Tokyo to the JKA fly at Miho, a beach resort.

"As you can see by the scribbles enclosed, the Fence was quite long—some 30 loops. Yoshida said he taught a bunch of Boy Scouts to fly it. Each bridle was about 10 meters (33 feet) long. Each had a handle, so the Scout could control the attitude, finding the best angle to meet the wind.

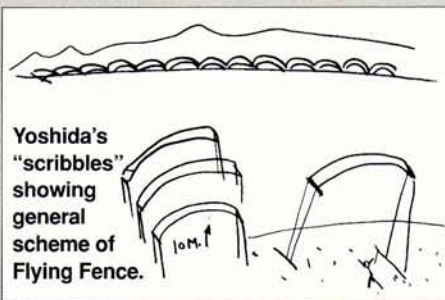
"The Flying Fence was flown in 1980 at the JKA kite festival."

*Kite Lines* was not sure it made sense to report in 1988 about 1980 news, and we never got around to it—until now.

Étienne Veyres's Arch Ribbon had an unknown ancestor. —Valerie Govig



The Flying Fence by Rokuro Yoshida, 1980



... Continued from page 40

**ARCH RIBBON CROSSES THE ATLANTIC** The idea was too good to miss. Seeing the Arch Ribbon in France in April, clever copiers Pete Dolphin and Sue Taft/Lee Sedgwick had their own versions flying in the United States in May. By now it's likely that people who have seen the Arch Ribbons of Pete and Sue/Lee will have copied them in turn.

The great thing about the Arch Ribbon is its essential simplicity of construction combined with its wide range of options for maneuvers and variations. It offers an entirely new visual element to the kite field. It can be "stunted" in its own way, but it also makes a statement in a single-

line environment. Can the Arch Ribbon be the bridge we've been looking for between stunt flying and stable flying?

## Tips on Building

The Arch Ribbon concept allows latitude in sizes and materials. Pete Dolphin made his Arch Ribbon of ripstop nylon in his usual Big-Man style: 150 feet long. He sewed together six stripes in rainbow colors for his "Over the Rainbow" routine, to get a 42-inch width.

Graphite tube battens went into pockets every four feet. Pete felt that a key to his success was sewing a grosgrain ribbon into the leading edge, to keep it taut and prevent stretching. Two thirds of the way down from the leading edge he sewed

another ribbon, for strength.

Sue's large version (she made a trial model 30 feet long by one foot wide) was 100 feet long and 22 inches wide. It was made of polyester lining fabric in assorted colors, with ripstop nylon in the end sections. Sue and Lee ran a line of 250-lb Dacron about one-third down and across the fabric and wound it around the battens at each point along the Arch. Sue used 1/4-inch wooden dowels for battens and suggested smaller diameter battens for the middle of the Arch to help improve lift. A heavier spar at each end is needed to take the stress there. Sue and Lee attached two lines at each end, then brought them together to one line, putting a slider knot at the tow point to allow for angle adjustment.

## Tips on Flying:

The Arch Ribbon can be staked out, on the ground or between trees—and, of course, it's fun to fly. It needs a good, steady wind. Sue and Lee's Arch Ribbon flies to about 50 feet, which pleases them. ("It sets a stage," says Lee.) Sue says they enjoy the way the Arches can go down and come up by themselves with the wind. She noted that two people holding opposite sides can flip it and wave it. Sue saw it flown in France with kids holding one end, taking turns and "having a blast."

It is maneuverable to a degree. You pull on the lower edge to bring the Ribbon down or at the upper edge to make it rise. For a large Arch Ribbon, one might emulate Pete and use wrist straps to lessen muscle strain.

Pete found that all the effort he put into making and flying his Arch Ribbon was well rewarded with the crowd's applause, even chanting, during his "Over the Rainbow" routine. —Valerie Govig

## A PHILOSOPHICAL QUESTION

Is it possible to have a "kite without line," as Étienne Veyres calls his Arch Ribbon? By one definition a kite is distinguished from other aircraft by its *line*. But how much line? Or can we consider that part of the sail area *functions as line*? Is it, in brief, a *kite*?

*Kite Lines* is mum on this one. But we would like to publish a compendium of your answers in our next issue.

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# TANGLES

BY WILLIAM G. WING

COLOR ILLUSTRATIONS BY GEORGE PETERS, DRAWINGS BY LISA CRAIG AND WILLIAM G. WING

**K**ite lines and lines on a sailing ship are similar because, in use, both are fastened to something up in the air at their upper ends and both are also held fast at their bottom ends.

Sailors make a definite distinction between knots tied at the ends of lines and knots tied in the middle, which they call the bight. A kite line in flight is immobilized between the kite at one end and the reel at the other. When the line becomes tangled, the tangle is, ipso facto, composed of knots tied in the bight.

This is significant because tangles in the bight avoid the worst thing that can happen in a tangle, constrictive knots that become so tight the line has to be cut. Jam knots, I call them, or Class A knots. The grandfather of all jam knots is the overhand knot. If you think about it, an overhand knot can only be tied in the end of a line.

It is very unlikely that an overhand

knot can occur in a tangle of kite string when the kite-end and the reel-end take no part in the mess. For this reason, these tangles are lesser, or Class B, tangles.



**The overhand knot, archetypal jam knot.**

and then act as an end and tie an overhand knot, but this kind of knot tied with doubled string isn't so hard to untie. It's true that snarls develop in the bight so tight they might as well be overhand knots, but they aren't. They are not constrictive like jam knots. Basically, the Class B tangle is made up of twistings and wrappings.

There are only two states in which a line is functional: when it is extended and when it is coiled. Coils, in this usage, are broadly defined. Line on reels is coiled in tight little circles. The old over-and-under method of wrapping kite string around a stick produces coils in the shape of figure-eights. Sometimes even string in a mess has to be deemed a coil. A good kiteflier,

flying his kite from his hand, lets loops fall randomly at his feet. String may be strewn all over hell's half acre. It may look like a mess. But if the string flows out again, without tangling, it was coiled.

On a sailing ship, tangles are unthinkable in running rigging (lines that move). It is a matter of life and death. The sailing ship's handling of coils, therefore, makes a good model.

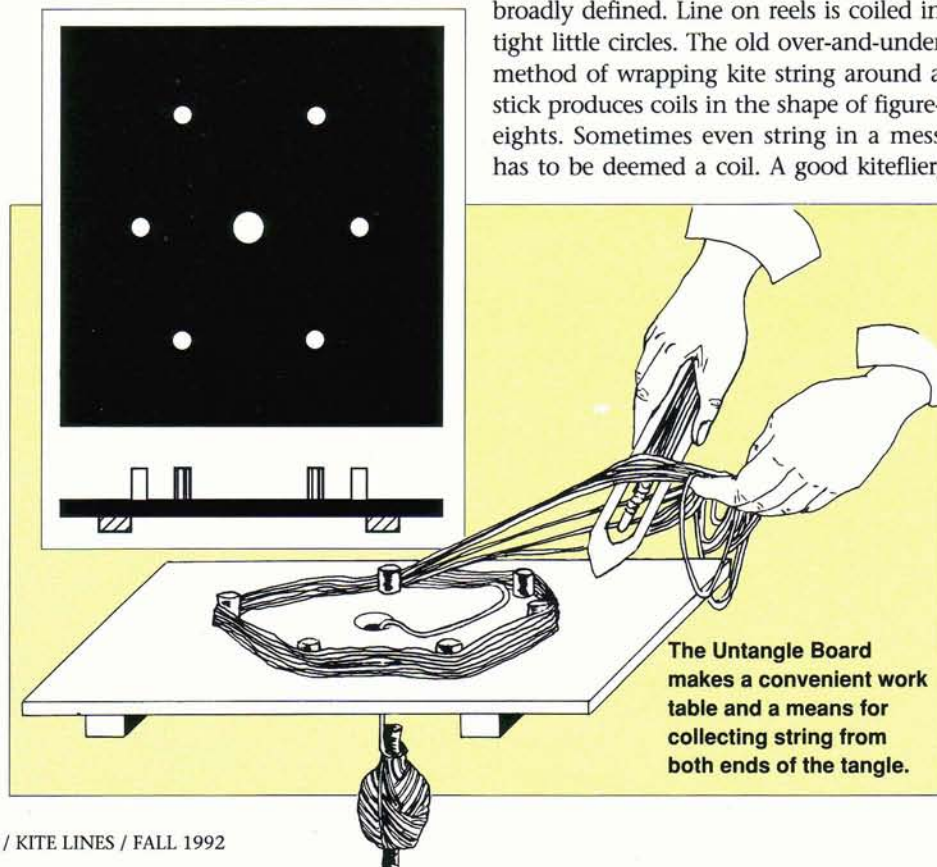
When lines controlling sails are pulled in and made fast, the surplus rope is carefully coiled and hung out of the way on the rails. When it is time to release them again, the coils are laid on deck so that the part of the coil that would run out first is on top. On release, this upper part runs out freely through the systems of pulleys. Lines run out in reverse of the way they come in.

This is an important principle that applies to tangles as well as coils. If a line can depart from a tangle exactly as it came in, the tangle disappears.

Greek mythology gives a name for this principle. In ancient Crete, there was a monster that ate up people. He hid at the center of a maze (a tangle) called the Labyrinth. Into the Labyrinth went a hero named Theseus (Thee-soos or Theesy-us, take your pick). Theseus unraveled his shirt as he went in, trailing the string behind him. He found the monster, killed it and got back out by following the string. The go-as-you-came-in method of untangling follows the Theseus Principle.

In his classic book on knots\*, the late Clifford Ashley was onto this principle when he gave his method on untangling string. He says: first loosen all jams. Form the tangled wad into a loose doughnut shape with one end of the string falling through the inside hole. Turn the dough-

\* Clifford W. Ashley, *The Ashley Book of Knots* (Garden City, NJ: Doubleday, 1946), page 29, paragraph 141.



**The Untangle Board makes a convenient work table and a means for collecting string from both ends of the tangle.**





UNTANGLING, IT HAS TO BE SAID, IS A TIME-CONSUMING BUSINESS. LABOR-INTENSIVE TO THE EXTREME. HOWEVER, THE RISING PRICES OF SYNTHETIC CORD MAY MAKE IT NECESSARY.

nut inward so the end continues falling. Don't pull the string. Let it fall without assistance.

This sounds easier to do than it is. I've never been able to manage it. As soon as one micron of the end falls out, a complex weave appears behind it that requires distorting the mass to make a new doughnut. Parts of the mass fall out and one begins using profane and obscene words. It is the only logical suggestion I ever read, though, so I used it as a starting point for my Untangling Board.

My editor later brought my attention to Helen Bushell's book, *Make Mine Fly*,† which recommends untangling by using the doughnut method. Also Bushell cautions against twists, which she calls gnarls. "Gnarls jump into lines that have been over-twisted or untwisted." Well said. She too puts in a good word for the way line is handled on sailing ships.

Finally, a tangle is a collection of string crossings. The closer together the strings cross, the worse the tangle. The first job of the untangler, then, is to bring in space among the crossings. Trials with short pieces of string indicate a tangle will disappear if individual crossings are pushed further and further apart.

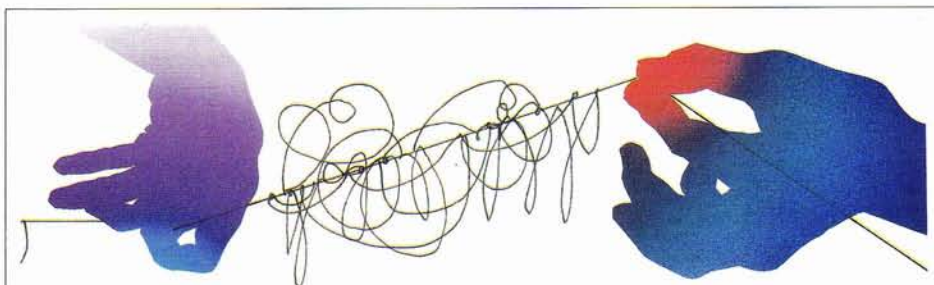
One is reminded of traffic jams where the worst case is gridlock. The traffic policeman works by bringing space among cars, working from the outside inward.

In the hope of finding a way to bypass the labor of untangling, I made an Untangle Board. It is two-feet square and painted flat black. It has a hole in the center surrounded by a ring of orange pegs. Blocks on the underside allow a string to move through the hole to a reel.

I experimented with 50-lb-test twisted nylon, a kind of string that once produced a horrendous tangle for me.

No miracle can be reported. I found I hadn't thought enough about the problems of Theseus. If the Labyrinth had been fairly simple, Theseus could have escaped

by following the string outward on the double, leaving the tangled string behind. But the Labyrinth was highly complicated, so he would have had to reel in the string



**T**ANGLES! We've all had them. I've had some real doozies. Just sit down on the grass, empty your mind and go at it with all your fingers. Sometimes toes help, too.

There are two kinds of tangles: a field tangle and a take-it-home mess. The ones you take home to fix always seem to find their way into the trash in about the same state of chaos that they assumed out on the field. The field fix is the preferred method, especially if you can find others to help you.

How do you get other kitefliers who are successfully flying a straight line into the blue to come help with your clump of white gathered into a large pile on the grass? Simply walk over to them with the mess in hand and ask, "Could you grab this loop and come through the end here and pull it up through this hole?". . .

The thing I like about tangles is that they always bring someone who takes pity on your fumbling. Also, two people privately working away at the torrid tangle will always attract more. Especially if it's a doozie.

I remember some great tangles. On a drizzly field at the Washington, England kite festival last year. I had about seven or eight helpers working at an unbelievably tangled mess of long Skywriter tails, intermingled with four or five kite lines. I think we even found a small boy encased in the middle of the mess.

There's something sociable about knots and tangles. I believe it comes from some genetic trait that makes us like to pick at things. It's rather like a tribe of monkeys plucking fleas out of each other's fur. Get enough people and you have a tangle bee. Soon the crowd of fingers and reaching arms starts some lively conversation that weaves in and out with the unraveling strings. I've made some great friends while untangling line.

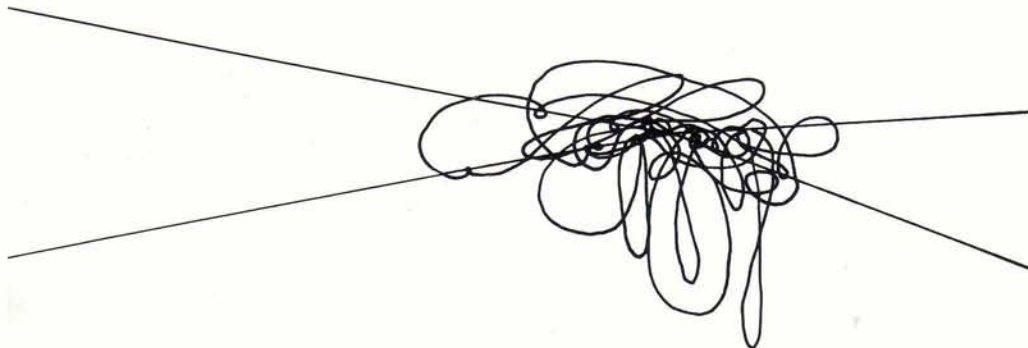
Who is better with untangling string, men or women? My wife, Clare, says women are, of course. They're more patient. At the point where a man would call out the Swiss Army knife and do an impassioned hari-kiri jab at the wadded Gordian knot, a steady-minded woman has a good couple hours still to invest in making the many strings into one. It's probably genetic, too.

I admit that I rather enjoy tangles. It's a kiteflier's meditation. The focused mind cannot get into any more trouble than the task at hand. It takes time and patience but it's well spent time. When the tangles are all out and straight again, you make that solemn vow to yourself that you will never, ever let a young child gather up your line again. At least not in the armfuls that were brought back to you with that big gap-toothed grin.

—George Peters

† Helen Bushell, *Make Mine Fly* (East Malvern, Australia: Platypus Publishing, 1988), pages 4-5.





as he went just to follow the twists and turns. This would have cleared up the tangle and given him back his shirt to boot. It meant, though, that he hadn't found any shortcut to untangling.

The doughnut method works by egesting string. String comes out as it went in. On the Untangling Board, any string that could come off the inside of the doughnut went through the hole to a reel below. Most of the work on the Board, however, was ingestion, not egestion.

In any case, the Untangling Board proved to be a good work table. The colors of the board contrasted with the uniform white of the string and made the tangles easier to see. Stress on the brain was eased by the symmetry of the circle of pegs which made the tangle look less chaotic. When I felt myself going insane or when I got tired of the question, "Are you still twiddling with string?," I could shove everything out of sight under the bed.

As for threading through the tangles, the use of a netting needle is as important as the board. A 1" x 12" needle will slip through most tangles; 400 feet of 50-lb nylon can be wrapped around it.

It isn't always easy to arrange a big tangle around the circle of pegs. Usually the tightest part of the tangle, which I came to call the wad, refuses to drape itself with the looser parts. Actually, much of the working time is spent on loosening the long skeins that pull loose from the wad.

#### REMEMBER: LOOSEFUL IS USEFUL

If that won't remind you to loosen things, use the pastry chef's credo: keep it fluffy.



The most valuable tool for working on a large tangle is the fisher's netting needle. Netting needles (also called seine needles and shuttles) can be found at fishing suppliers, such as the Gear Locker in New Bedford, Massachusetts (508-994-3594). The Locker carries a 1" x 12" jumbo model at 50 cents. Suppliers to hand-loom operators may carry shuttles that work as well.

First attack the hard snarls. Remember, for the whole wad to loosen, more string must be brought in from outside. Resist the temptation to take out as much string as possible in the early stages.

#### LOOPS AND TWISTS

Often very long loops of line fall from the wad. If the string is new and lively, the loops twist themselves into single strands and then these twisted strands writhe together like mating snakes. I have the impression they can literally tie themselves into knots.

Examine the point where a loop leaves the wad. If both its legs go under the same strands, the loop can be pulled through. Sometimes long twists can be unplaited from each other. The very long loops can be kept under control by winding them on sticks, pencils, heavy nails, lace bobbins and netting needles—temporarily. These are the reservoirs of string to be fed back into the tight parts of the tangle.

#### PROCEDURES

At first, do whatever you can to re-create the original coil that existed before the tangle occurred. It doesn't seem to matter how much you flop the tangle around if the end result is to simplify the shape. String-crossings are so numerous in a tangle that you have to look for wholesale measures. If you can see where the string end goes into the wad for an inch or two, one swoop of the needle may undo a dozen crossings.

#### JAMS

Jams and snarls too tight to be pried apart with fingers may require the use of an instrument. Be wary of anything—like a nutpick—sharp enough to tear a yarn in the string. One tear threatens the integrity of the whole line. Plastic darning needles have safe points. The end of a pair of needle-nose pliers can be stuck between string crossings and then opened, pushing apart the crossings. Strong lights and magnifying glasses can help in this exercise.

It's hard, tedious work, but it will all come out in the end. ◇

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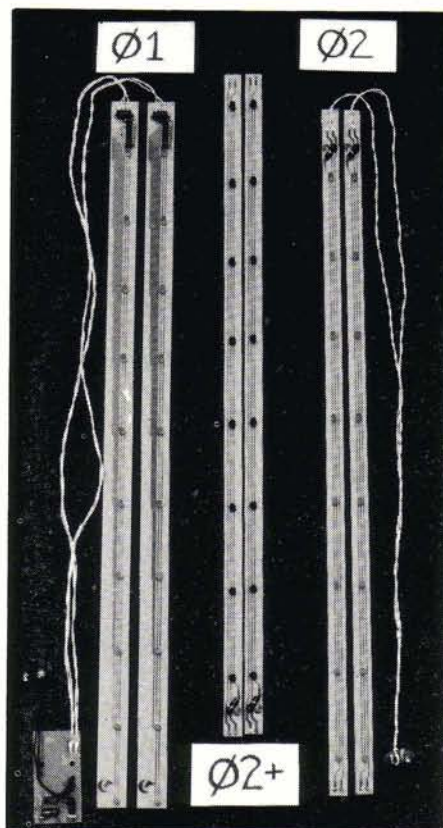
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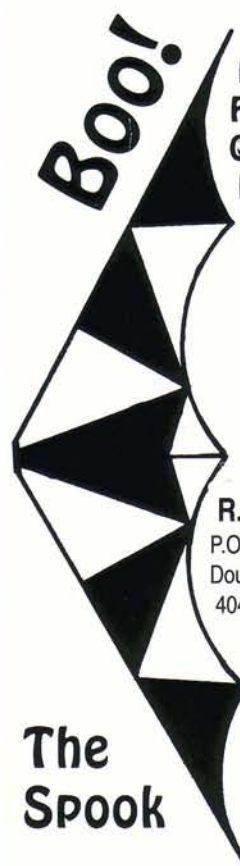
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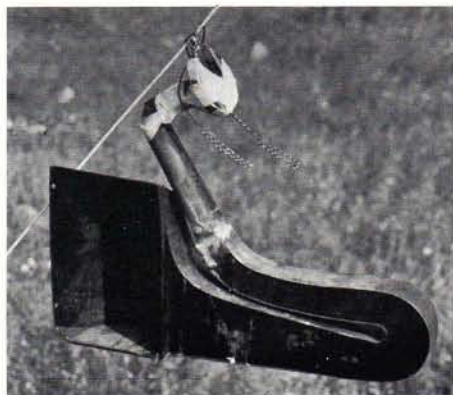
**The  
Spook**



morning hours.

The last day, Sunday, looks like a repeat of the day before—sunny but nearly windless. Everyone takes to the field gamely. Peter Whitehead says, "This festival should be called 'Let's Color the Ground'."

Truly. Doing a good job of that is Roberto Guidori of Optikites—or is it the Centro Italiano Aquilonisti of Cervia? (The lines between commercial and non-commercial, individual and club, local and national are at least as blurry in Italian kiting as anywhere else.)



Frits Jansma of The Netherlands brings out a strange device made by Jeroen Fokke called a *vliegerfoon* (kite phone) or kite sound amplifier. Several tones roar down the line, sounding like the Indy 500 race track. Frits says that several of these in different sizes and shapes are used "like an orchestra."

Finally there is a little wind.

Enough for a train. Enough for the 2,000 units brought from Foligno. Dario Trabalza, Giovanni Angelini, Maurizio Rosi and others from Foligno under the name I Millepiedi have been working for a year on a train of well-crafted kites in the style of Eiji Ohashi of Japan (the reversible dihedral arch train). The group hopes to break some kind of record, perhaps most kites in train? Ah, no, that is 11,284 as flown in Japan in 1990. Well, most arch kites in train? Maybe. Or most kites in train in Italy? Surely.

Somehow, whether a record is set or not doesn't matter. It is the *idea*, the *spirit*, the *doing* of the thing that counts.

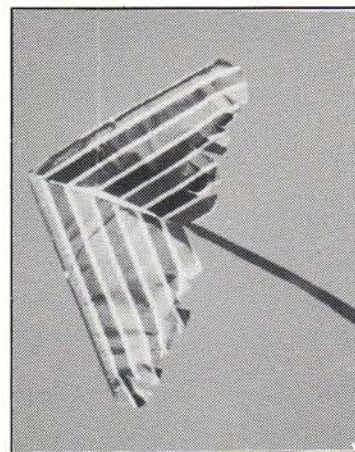
Quickly a train is launched and anchored and a new train grows from the anchor point to create an arch growing out of the box at the launching end.

Releasing the kites is arduous. The system is to walk out successive groups of 30 or so kites at a time, holding them with a hook thrown into a loop tied in the line.

*Continued on page 51...*

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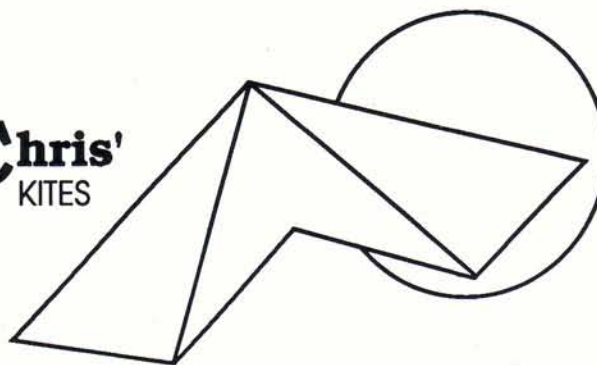
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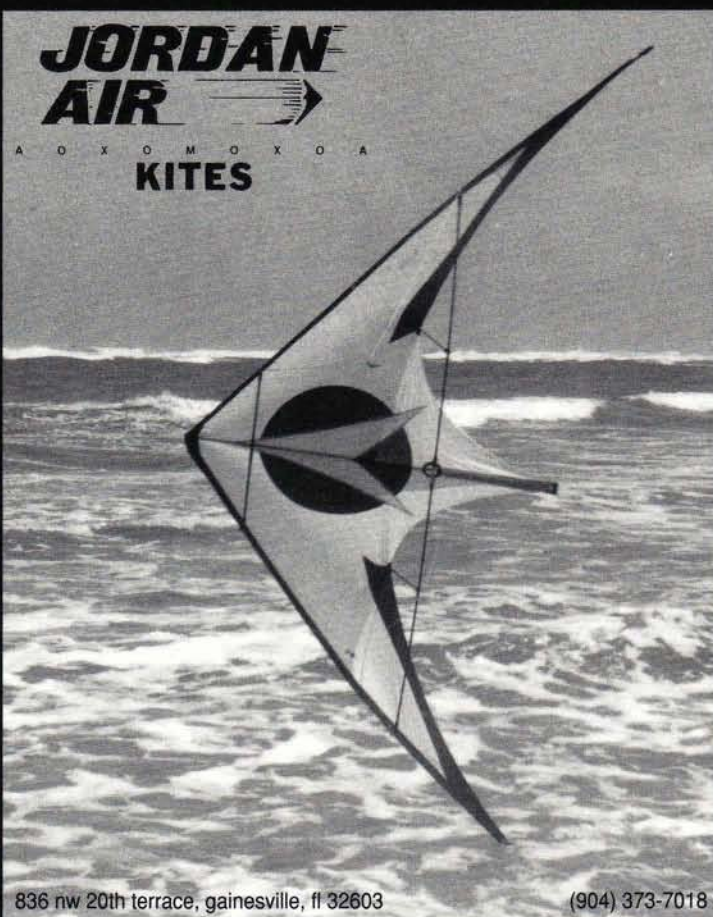
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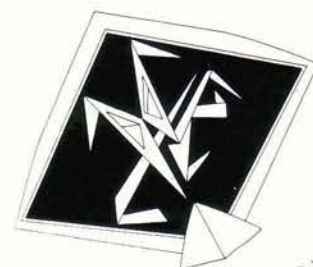
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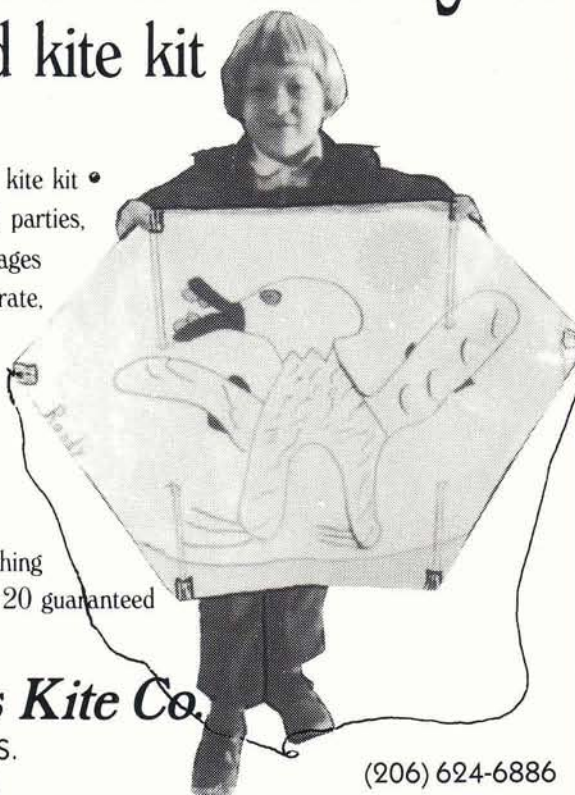
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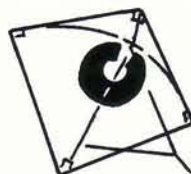
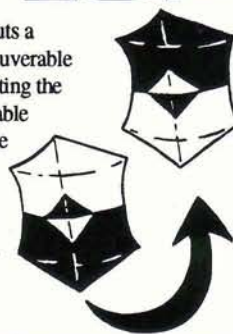
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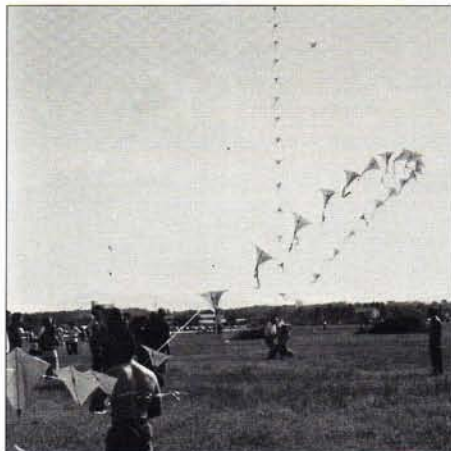
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... Continued from page 49

Then the hook is released and the 30 kites snap up and into position. Two strong young men, shirtless and sweaty, are doing this. With the release of each new segment, the snap gets louder from the extra stress being placed on the line.



Team Millepiedi starts to retrieve the train (named "Lazarus"), working from arch to anchor point (a car) to straight end.

Suddenly a large delta stunter heads for the train and twists around it—twice! Shouts and screams in very hot Italian! Some of the team members walk down the line and cut the intruder free.

At 6:00 p.m. the last kites are let out on the line and a beautiful train-plus-arch is flying, containing a total of 1,392 kites, spreading across 2,088 meters (6,850 feet).

But now, in order to set a record, they must be retrieved and any broken or doubled-up kites discounted. Nine such are noted by the midpoint, the end of the arch. The retrievers stop now, flush with a near victory. Someone opens a bottle of champagne. Cheers go up, but I worry that the celebration is a bit premature.

Then the team goes back to work retrieving, but suddenly, at 6:50 p.m., just a few kites into the last segment, over half the remaining units break away! Two young runners chase their hearts out in the slant of evening light. For a good 10 minutes the floating partial train remains visible. Recovery is hopeless. The crowd gazes in shock and pain at the loss of the achievement.

But still, what a spectacle! What an effort! What an experience!

While this has been happening, the entire field has changed: the *wind* has come up for the last two hours of the festival! The field blossoms like a desert after a rain. All the frustration of being unable to fly in low winds is released in an orgy of

Continued on page 52...

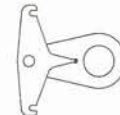
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... Continued from page 51

kites that fill the sky and dazzle the eyes. My spine tingles from the massive effect of this Hallelujah Chorus of kites.

I walk from the fallen train to find Mel and the other kitefliers and spectators still in the grip of the wind, launching all the kites they can as part of the kite-after-kite explosion. Stunters, too, are flying at last; Joel is joyfully dragged over the grass by his Neptunes.

So many kites that had been down so long are flying free at last. What a grand finale, a blaze of glory, a fulfilling closing for a great kite festival!

"So many kites, so little time" . . . (lament of the kite journalist). Our heartfelt apologies to the many great but unmentioned kites and kites we met on our travels.

—V.G./M.G.

## POSTSCRIPT: A Letter from Italy

**W**e are home again and buried in paperwork as usual when a letter from Italy seems to pop out from the pile. It reads as follows:

"On 13 May 1992, Dario Trabalza, Giovanni Angelini and Maurizio Rosi delivered a kite to Pope John Paul II in Vatican City. In 3,000 years of kite history and legend, never has a kite been given to a Pope.

"The rokkaku-type kite's decoration was designed by architect Stefano Trabalza and made by the group of kitefliers 'I Millepiedi' of Foligno, Italy, using ripstop fabric sewn partly by hand and carrying this message:

*"The word of the Pope is a window open to the world and his voice spreads to the four winds.*

"Dario Trabalza personally delivered to the Pope the following message:

*"The kite group I Millepiedi, in the name of all kite groups in the world, is honored at this moment to present this kite gift as a symbol of peace and liberty to people of goodwill.*

"The Pope thanked him and made an apostolic benediction to all kitefliers in the world.

(Signed) Trabalza, Dario  
Presidente, 'I Millepiedi'  
28 May 1992"

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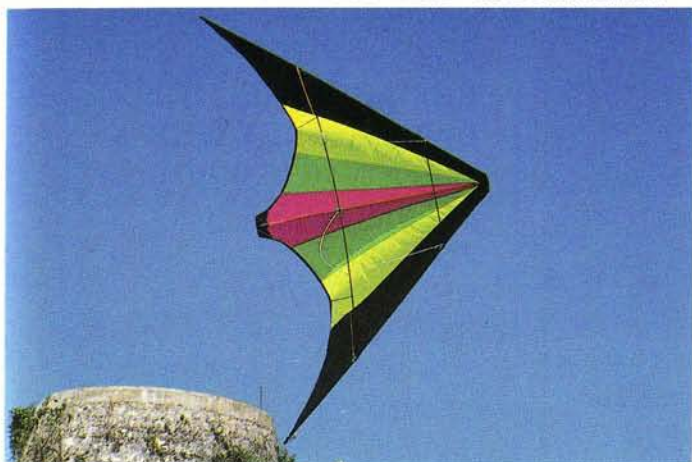
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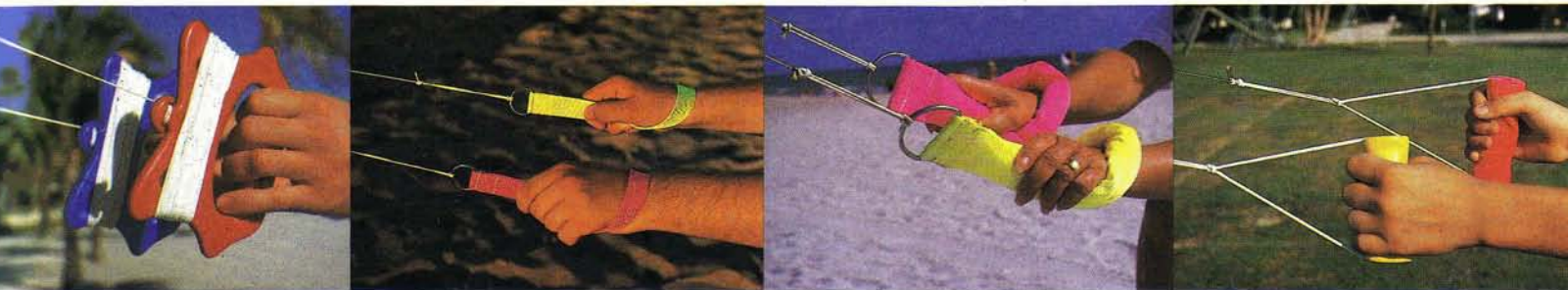
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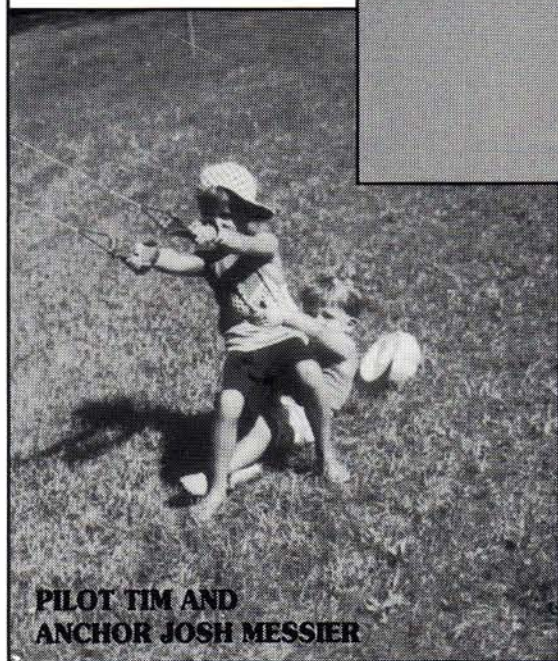
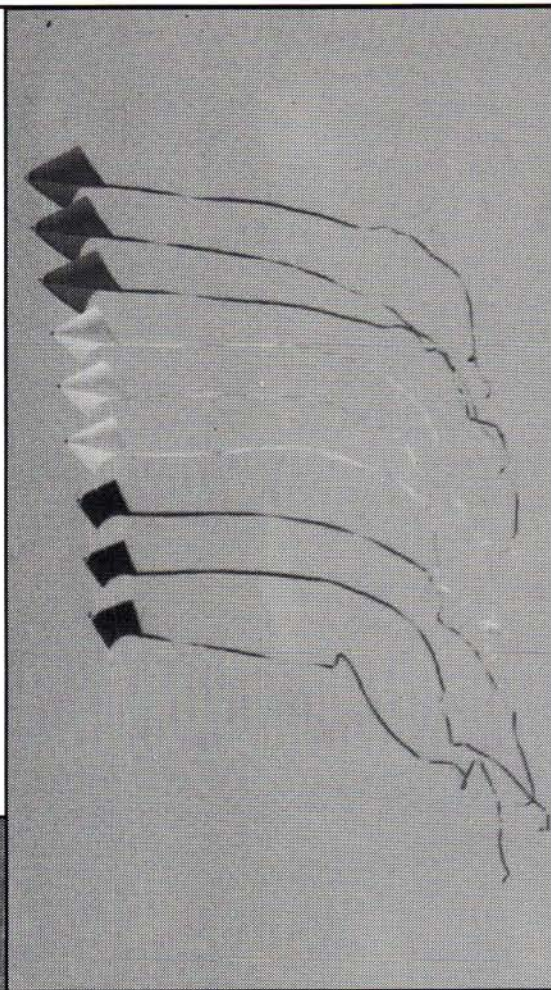
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## EMPTY SPACES IN THE SKY

### Ed J. St. John

**E**d J. St. John, retired businessman and civic leader who founded the annual Zilker Park kite contest in Austin, Texas, died on June 15, 1992. As president of the Exchange Club, which has continued to co-sponsor the event, he initiated the first contest on March 10, 1929. The contest was held in Lamar Park until 1936 when it was moved to spacious Zilker Park. It is now known as the Annual Zilker Kite Festival.

According to newspaper records, the festival has been continuously held 64 times, although rain has forced one-week delays during some of the years. Crowds of up to 10,000 now attend the event and participants from all over Texas and neighboring states come to Austin the second Sunday of every March.

St. John was very active in civic affairs during all of his working life. He was a mem-

ber and past officer of over a dozen organizations, a life member of many and a founder or co-founder of several, including the Austin Advertising Club, the Better Business Bureau of Austin and the Texas Tourist Council.

In 1936, he organized the first Cub Scout Pack in the Capital Area Council, which comprised 15 counties, and many Cub Scout training programs throughout the council. He was recognized in 1943 for his service to scouting with the Silver Beaver Award, scouting's highest honor for adult volunteers.

As chairman of the board of the Austin Chamber of Commerce, he was involved in organizing the Austin Aqua Festival, which continues to attract tourists from all over the country.

—Richard S. Robertson  
Austin, Texas

## An Announcement from Boreal Kites

Most kitefliers know that Boreal is a small studio — just two designer/printer/kitemakers. Because of our small size it has become increasingly difficult to create new kites while keeping all our older kites in continuous production. Something has got to give, so...as of December 1, 1992 all of our current kite designs will be discontinued. Nothing shown in our current catalogue will be available after that date.

On January 1, 1993, we will offer three new kites that we will produce only for the calendar year of 1993, and they in turn will be replaced by new designs in 1994. New year, new kites, a new concept in kitemaking from:

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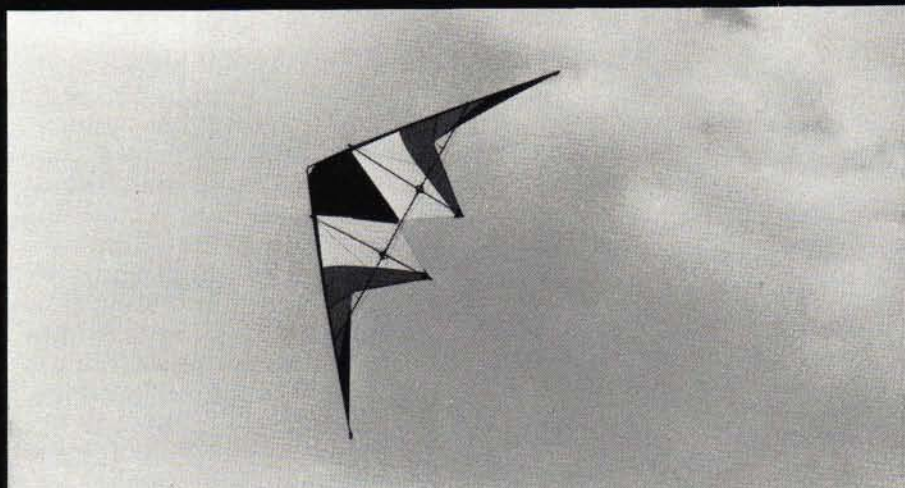
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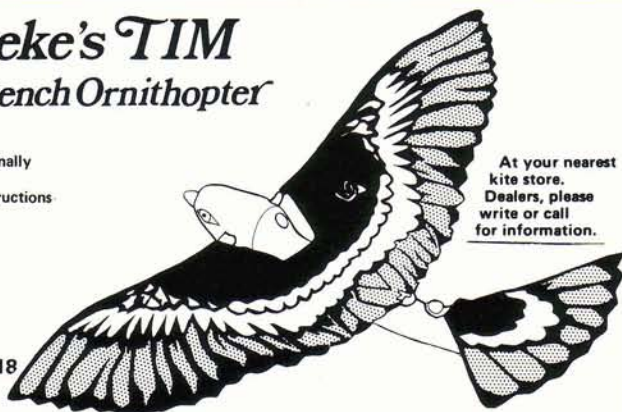
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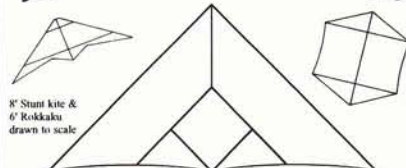
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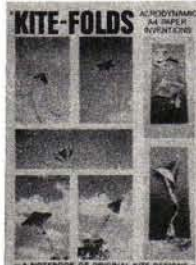
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## From AUSTRALIA ...



**Make Mine Fly** by Helen Bushell. This 1988 edition has a far-ranging collection of tips, techniques, hints and advice (gathered since 1977) for beginners or experts, groups or individuals. Includes plans for the famous patented Trefoil

Delta with folded keel, plus several useful paper kites. Softcover, 90 pp., \$12.95



**Kite-Folds** by Beth Matthews. This improved edition contains plans for 12 small kites, each made from a single sheet of paper, plus the "Skyvelope." Most are easy to make, all are attractive and clever. Clear instructions, love-

ly color photos. Excellent addendum on kites in education. Softcover, 26 pp., \$9.95

## AUSTRALIA continued ...

**Kites for Krowds of Kids** by Ed Baxter and Richard Davey. Clear plans for 11 workable kites plus accessories. Very good advice for workshops despite outdated references and regional (Australian) materials and resources. Nice drawings, no photos. Softcover, 24 pp., \$3.95



## From BERMUDA ...

**Bermuda Kites** by Frank Watlington. Plans for five island kites, plus variations and hummers, using traditional methods and materials (paper, wood sticks, flour-and-water glue). Flying tips, nice drawings, a little history and a lot of charm. Softcover, 24 pp., \$4.95



## From BRAZIL ...

**NEW! Arte de Fazer Pipas** (The Art of Kitemaking) by Silvio Voce, in Portuguese. Friendly history and construction of a baker's dozen easy paper kites, about half of them "modern," the rest traditional Brazilian. Color photographs throughout, simple drawings, glossary. Softcover, 50 pages, \$4.95



## From CANADA ...



**Kite Crazy** (the book) by Carol Thomas. To accompany the Canadian video series, this wire-bound book includes plans for Kiskadee, rokkaku, dual- and quad-line deltas. Black-and-white drawings. Softcover, 176 pages, \$29.95

**Kite Crazy** (the video) by SOMA Film & Video, Canada. Meet famous kites and learn how to make and fly maneuverable kites (1-, 2- and 4-line). Beautiful photography, good instructions. VHS format, 102 minutes, \$29.95

Special book/video package \$54.95



**Fishing for Angels: The Magic of Kites** by David Evans. Colorful and attractive book for "readers ages 10 and up." Interesting and amusing kite lore and flying tips, but the three kite plans

are best avoided. Softcover, 63 pp., \$14.95

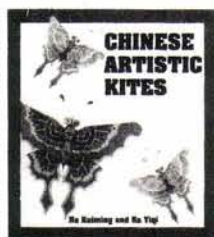


**Go Fly a Kite: The Kite Builder's Manual** by John C. Bostel. Novel plans include Ship, Windmill, Eagle.

Pleasing drawings, lacking dimensions. Out-of-date materials and techniques. Softcover, 80 pp., \$12.95

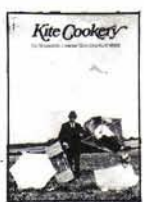
## From CHINA ...

**Chinese Artistic Kites** by Ha Kuiming and Ha Yiqi. Detailed description of the celebrated kites of the Ha family of Beijing. Covers history, evolution, structure, decoration and flying. Over 80 kites plus accessories. Luxuriously printed color. Good English translation. Softcover, 160 pp., \$16.95

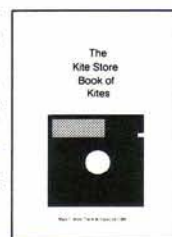


## From ENGLAND ...

**Kite Cookery** by Don Dunford. Revised edition of 1979 contains plans for four simple kites (box, delta, hexagon and dual-line diamond). Includes Dunford's theories and aerodynamics plus construction tips and technical material. Softcover, 47 pp., \$3.95



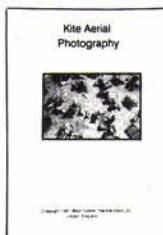
**The Kite Store Book of Kites** by Mark W. Cottrell. Not fancy, but a refreshingly honest kite book. Plans for ten somewhat original and fully tested kites plus the author's philosophy and a 5.25" floppy disk of computer programs (in BASIC) for kites. (A magnifying glass may help for reading the small drawings.) Softcover, 48 pp., \$13.95



## ENGLAND continued ...



**NEW! Swept Wing Stunt Kites** by Mark Cottrell. Quirky, entertaining writing. Extensive analysis of elements and variants, plus four designs. A real student shares his lore and puts phrases like *coefficient of lift* into context. Homely format, self-published. Softcover, 43 pages, \$10.95



**Kite Aerial Photography** by Mark W. Cottrell. How to get started or improve your technique, including kite plans. Good combination of technical data and common sense. System for comparing trade-offs in selecting the elements in your rig. Self-published, black and white. Softcover, 44 pp., \$10.95



**Le Cerf-Volant en Chine** (The Kite in China) by Dominique Baillon-Lalande, in French. Beautiful photos (half in color) of Chinese kites. No plans, but some construction details. Hardcover, 88 pp., \$48.95 (no airmail shipping)

## SPECIAL PURCHASES!



**Edo Dako Dai Zenshu** (The Big Complete Book of Edo Kites) by Masaaki Morigi, in Japanese (and some English). One of the most exquisite works of kite literature yet from Japan. About 140 kites lavishly photographed and cataloged. Excellent construction detail drawings. Rich printing on heavy paper, elegantly bound and boxed. Hardcover, 159 pages, \$159.95 (no airmail shipping)



**Pictures for the Sky** by Paul Eubel and Ikuko Matsumoto, in a new English edition, revised from *Bilder für den Himmel* (Pictures for the Sky). Incredibly beautiful full-page color photos of one-of-a-kind kites made for the traveling exhibition. Includes the work of 100 international artists collaborating with 36 Japanese kite-makers. Softcover, 406 pp., \$69.95 (no airmail shipping)



## From GERMANY . . .

**Phantastische Drachenwelt:** Die Festivals, Die Drachenbauer, Die Modelle (Fantastic Kiteworld: The Festivals, The Kite Builders, The Models) by Wolfgang Schemmelpfennig, in German. Colorful, well produced, a real coffee-table kite book. Has 219 color photos, many drawings and an insert sheet with traceable plans for 4 unusual kites. Hardcover, 128 pp., \$31.95 (no airmail shipping)



**NEW! Skywork Experience** by Christine Schertel, in German. Excellent, detailed plans for stunt kites including the Phantom, Revolution, Hawaiian and Spin-Off, Fire and Sky Darts. No background detail on the sport or credit given to the designers. Attractive paintings instead of photographs. Softcover, 52 pp., \$14.95



**Drachen aus aller Welt (Kites from Everywhere)** by Werner Backes, in German. Detailed illustrations and clear photographs of a 40-kite international sampler. Plans include the Cloud Seeker, Cody, tetrahedral kite, rhombus and multicell boxes, parafoil, Rolo-plan and rokkaku. Also gives instructions on trains, reels, knots and aerial photography. Softcover, 128 pp., \$16.95



## GERMANY continued . . .



**Drachen Kombinieren und Verketteten (Kite Combinations and Trains)** by Werner Backes, in German. Complete collection of sophisticated kite combinations. Good ideas, instructions and details. Clear illustrations and many color photographs throughout. Softcover, 128 pp., \$16.95



**Drachen einfach und schnell gebaut (Quick and Easy Kitemaking)** by Werner Backes, in German. An accurate, colorful, compact volume of basic kites and accessories. Softcover, 64 pp., \$8.95



**Drachen bauen und steigen lassen (Making and Flying Kites)** by Wolfgang Schimmelpfennig, in German. The English version is out of print, so we have restocked this colorful German book. Excellent drawings and photography, interesting kites plus trains, stunts, facets, fighters, accessories, history, construction, aerodynamics, flying, photography, knots. Softcover, 128 pp., \$12.95

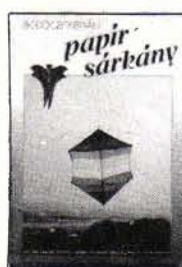
## GERMANY continued . . .

**Lenkdrachen Bauen und Fliegen (Making and Flying Stunt Kites)** by Wolfgang Schimmelpfennig, in German. Colorful and fully detailed plans to build eight dual-liners: four diamonds, three deltas and a foil (the Para-flex). Flying tips. Softcover, 64 pp., \$13.95



## From HUNGARY . . .

**Papir Sarkany (Paper Kites)** by Istvan Bodoczky, in Hungarian. How to make a wide selection of kites in paper—in all sizes. Standard kites plus some very original designs. Lovely illustrations, photos and drawings, lots of detail. Two colorful paper kite covers inserted. Softcover, 80 pp., \$14.95

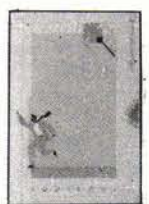


## From ISRAEL . . .

**Afifomania (Kite Mania)** by Uri Abeles, in Hebrew. An effort to bring kiting to Israel. Contains about 25 basic kite plans along with history, materials, accessories and techniques all borrowed from familiar sources. Attractive color photographs throughout including interesting scenes of kiteflying in Israel. Hardcover, 104 pp., \$19.95



## From ITALY . . .



**Aquiloni (Kites)** by Guido Accascina, in Italian. A mini encyclopedia, accurate and up-to-date. Includes theory, plans, techniques, sources and resources. Small but thick, with 16 color photo pages. Comes with 12 postcards in unusual die-cut box. Pocket-size. Softcover, 256 pp., \$17.95

## From JAPAN . . .



**Edo Dako (Edo Kites)** by Masaaki Modegi, in Japanese with some English. Elegant, full-color pictorial tribute to author's father and deceased kite master Teizo Hashimoto. Beautiful printing on heavy paper. Hardcover, 78 pp., \$69.95



**Bessatsu Bijutsu Techo (Fine Arts Journal)**, in Japanese. Originally the Winter 1982 issue of a quarterly art journal devoted entirely to kites, now published as a book. Thick and substantial, it features over 300 color photos showing great detail. Also contains drawings and articles by well-known Japanese kite authors. Softcover, 216 pp., \$27.95

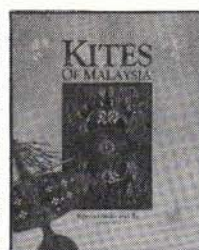
## JAPAN continued . . .

**Tezukurri Omoshiro Dako Nyumon (A Primer of Interesting Handmade Kites)** by Eiji Ohashi, in Japanese. Easy-to-make figure and cellular kites plus Ohashi's famous arch train. Color photos, many drawings. Tips on bamboo, painting, hummers and bridling. Softcover, 100 pp., \$21.95



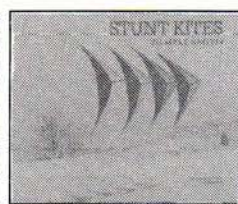
## From MALAYSIA . . .

**Kites of Malaysia: Kites to make and fly** by Wayne Hosking, in English. The only convenient source of plans and construction techniques for 10 Malaysian wau. Great full-page photos, reasonable description of methods. Softcover, 39 pp., \$7.95



## From The NETHERLANDS . . .

**NEW IN ENGLISH! Stunt Kites to Make and Fly** by Servaas van der Horst and Nop Velthuisen. Covers all aspects of the sport. Includes detailed, extra-clear plans for 10 different high-tech maneuverable kites, some with novel touches. Excellent drawings and photographs, several in color. Very well organized and printed. Softcover, 96 pp., \$21.95



## NETHERLANDS continued . . .



**Kleine Papieren Vliegers (Small Paper Kites)** by Harm van Veen, in Dutch. An expertly assembled, very original little book. Includes detailed plans for 10 miniature fliers, graded in order of difficulty. All feature artful folding and perfect craftsmanship. Construction techniques and materials are described, including splitting bamboo. Shows a tiny reel and tips on line. Color photographs. Softcover, 32 pp., \$5.95

## From SOUTH AFRICA . . .



**Kites: 24 Designs** by Izak C. Rust, in English. The first kite book from South Africa. Good scale drawings and color photographs. Includes tips on frames, tails, sails, knots, reels, bridles and flying, ends with an annotated bibliography. Softcover, 48 pp., \$8.95



**NEW! Drachenreise (Kite Journey)** by Ruedi Epple-Gass, in German. Interesting black and white book. Countries explored (some visited and others researched) include Turkey, Vietnam, Dominican Republic, and spots in the South Pacific and Latin America plus Europe. Political overtones. Flying tips. Softcover, 125 pp., \$26.95



The UNITED STATES . . .

*The Penguin Book of Kites* by David Pelham. Called "The Bible," first published in 1976 and still recommended for all kitefliers. Plans for more than 100 kites plus lots of solid reference data, aerodynamics and history. Color. (Hard users: buy two—the binding dies.) Softcover, 228 pp., \$12.95



*The Stunt Kite Book* by Alison Fujino and Benjamin Ruhe. Covers background, personalities and introduction well; treats nuts-and-bolts somewhat sketchily. Many black-and-white photos and drawings and a chart of 80 brands of stunt kites listed by skill level. Softcover, 110 pp., \$8.95



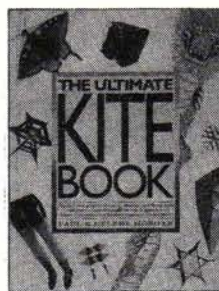
*Stunt Kites!* by David Gomberg, 3rd edition. The first book on the subject. Thorough coverage of the basics plus advanced techniques. Tips and information from 22 well-known pilots; lots of safety pointers. "Homemade" publishing with computer drawings, no photographs. Softcover, 88 pp., \$8.95



*Art That Flies* by Tal Streeter and Pamela Houk. An anthology of unusual kites from the Dayton (Ohio) Art Institute exhibition of 1990, featuring works by artists Curt Asker (Sweden), Jackie Matisse (France) and Tal Streeter (USA). Optical illusions and environmental objects. Interviews, artists' statements and an interesting bibliography. Many handsome photos, some in color. No plans. Softcover, 139 pp., \$12.95



*The Art of the Japanese Kite* by Tal Streeter. Rare up-close and personal profiles of Japan's master kite artists sensitively interviewed in 1971-72. Includes 130 outstanding photos (52 in color). Rich contemporary history. No kite plans, but a true joy to read. Softcover, 181 pp., \$24.95

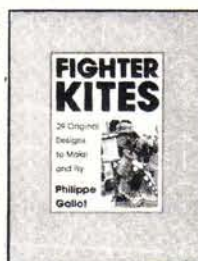


**NEW!** *The Ultimate Kite Book* by Paul and Helene Morgan. If it weren't for the exaggerated title, this would be a pretty good book. It's done with great color and splash to attract newcomers, but lacks depth and identification of kitemakers. Unusually extensive photographs showing flying techniques. Contains about six plans for easy kites, including a Tumbling Star. Hardcover, 122 pp., \$19.95

*Kiteworks* by Maxwell Eden. The revised second edition has an impressive collection of 50 kite plans from respected designers. Up-to-date on materials. Detailed drawings plus tips, techniques, accessories, historic chapters and (un)related stories. Big, colorful, ambitious—though unclear in places. Softcover, 287 pp., \$14.95 Original hardcover, 287 pp., \$24.95 (no airmail for hardcover)



*Fighter Kites* by Philippe Gallot. Plans for 29 kites, plus tips on flying, tools, materials, games and accessories. Illustrations are large and clear. Instructions are adequate, but measurements converted from metric may total incorrectly. Softcover, 96 pp., \$12.95

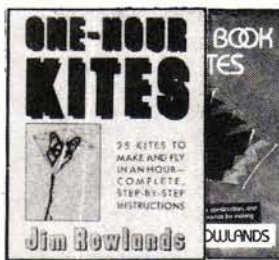


**NEW!** *The Fighter Kite Book!* by David Gomberg. A goodly amount of information, mostly correct, about fighter kite flying. Though flat in appearance and tone, it's useful as a starting source. Contains plans for a basic fighter. Beware drawings of bridles. Softcover, 74 pp. \$8.95.



*Kites for Everyone* by Margaret Greger. Many good kite plans, variations and accessories, plus knowledgeable tips and techniques for beginner, expert or classroom. Second edition. Softcover, 136 pp., \$12.95

*More Kites for Everyone* by Margaret Greger. Some old kites, some new kites, plus tips and techniques based on years of experience. Plans for 17 kites from simple to complex. Softcover, 59 pp., \$9.95



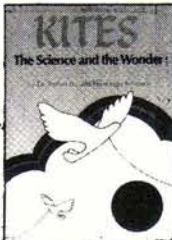
*One-Hour Kites* by Jim Rowlands. Same as *British Kites to Make and Fly*. Standard kites for beginners, plus a few new ones, but directions are skimpy. Literature and supplier lists. Softcover, 95 pp., \$12.95

*The Big Book of Kites* by Jim Rowlands. Same as *British Making and Flying Modern Kites*. Uneven instructions and drawings for 36 kites. Includes a book list. Softcover, 127 pp., \$12.95

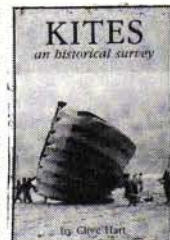
*Flight Patterns* by Leland Toy (from a television kitemaking series, 1984), 2nd edition. Solid fundamental tips and easy plans for eight kites. Plans include a rotor made of foam meat trays and a Mylar fighter, plus fighting strategies. Unpretentious, free of errors and user-friendly. Softcover, 36 pp., \$6.95



*Kites: The Science and the Wonder* by Toshio Ito and Hirotsugu Komura. Full of aerodynamics, formulas and observations—the first effort since Marvin to be scientific about kites. Diagrams for the "original" butterfly kite. First published in Japanese (1979), the English translation (1983) is not smooth. Softcover, 160 pp., \$11.95



*Kites: An Historical Survey* by Clive Hart. Revised, second edition (1982). Invaluable reference work with many black-and-white illustrations and photographs. Fascinating, readable, in-depth research in early kiting. The most extensive kite bibliography in print. No plans. Hardcover, 210 pp., \$31.95 Softcover, 210 pp., \$14.95



*Chinese Kites* by David Jue. A little classic: brief history and legends from China preserved by a deceased Chinese American. Tips, tools, designs, techniques and construction details for 10 relatively simple Chinese kites using rice paper and bamboo. Colorful paintings. Hardcover, 56 pp., \$11.95



*25 Kites that Fly* by Leslie Hunt. Reprint of 1929 original. Contains good old plans for kites not seen much anymore (shield, yacht, elephant, etc.) using orange crate sticks and flour-and-water paste. Also historical data, photos and details. Hunt was a kitemaker for the U.S. Weather Bureau. Softcover, 110 pp., \$2.95



*Make Your Own Kite (new kites)* by John W. Jordan. Plans for nine kites using unusual materials such as plastic foam and computer cards. Clear instructions and amusing reading from a genuine enthusiast ("You will never find an unhappy person at the end of a kite string"). Supplies limited. Softcover, 90 pp., \$6.95

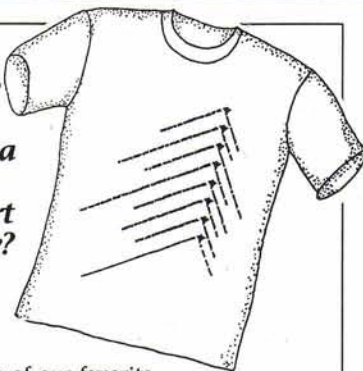


*Super Kites III* by Neil Thorburn. Contains many good designs and tested, creative construction techniques using mostly plastic bags and wooden dowels. Includes new plans for the T-Bird-2, T-Bird-3 and Bristol boxes. Nice color photographs brighten this "completely handmade" book. Softcover, 123 pp., \$8.95



# Great extra kite stuff from Kite Lines!

Have you read a good t-shirt lately?



Some of our favorite kite quotations—14 of them in all, 7 on the front and 7 on the back—are printed in three bright colors on this quality, preshrunk 100% cotton t-shirt, made in the U.S.A. by Fruit of the Loom.

Memorable "one-liners" culled from past and present include the funny, the serious, the famous, the unknown, the foreign and the domestic. Now immortalized for all to see on a shirt available in your choice of white, cool green or peach in adult sizes M, L or XL, \$12.95 or in XXL (white only) . . . . . \$13.95

Add \$2.00 per shirt for shipping.

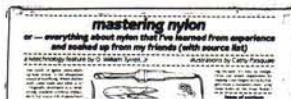


## NEW! THE COMPLEAT ROKKAKU KITE CHRONICLES & TRAINING MANUAL

Everything about the kite community's romance with the rokkaku since 1983—together in one place—reprinted from past issues of *Kite Lines*—all the milestone reports, stories and people that put it all in context. And plans, too, namely the Sanjo Rokkaku by Mel Govig, distributed at the beginning of the rokkaku challenges, describing how to make this traditional kite in nylon or Tyvek.

Includes dimensions and complete detail drawings for an inexpensive, easy-to-make 6-foot, challenge-size kite.

Softcover, 20 pages, \$6.95 plus \$1.00 shipping



**Mastering Nylon** by G. William Tyrrell, Jr. A classic article. Fabric types, tools, "hot/cold" cutting, coloring methods, seams, hems, edge binding, reinforcing, multicolor piecing, design transferring, washing/ironing nylon; sources, \$2 ppd.



**Kite Festivals!** by Valerie Govig. Thorough guidance in festival organizing, standards, scheduling, location, budgets, formats (competitive vs. noncompetitive), judging, field events and awards. Includes "Figure Kiting" by Red Braswell. . . . . \$3 ppd.



**Hundreds of Sleds, Hundreds of Smiles** by Shirley B. Osborne and Mel Govig. Groups of 500 kids are no problem if you use this article's success formula. How to make sled kites indoors or out, plus how to get the most educational value from it. . . . \$1 ppd.

Use order form between pages 8-9.

now you can have it all—on MICROFILM!



**KITE LINES** each \$3.00 entire set \$75 postpaid

Here it is, the entire, coveted collection, all

34 back issues of *Kite Lines*, over the past 15+ years, in a neat compact library on microfiche.

Whenever our original paper copies sell out, a microfiche version is offered immediately, so a serious kiter need never miss an issue entirely. And new enthusiasts can do a crash course in kiting with this treasure chest of information!



**KITE TALES** each \$2.50 entire set \$85 postpaid

The complete set of *Kite Tales* (the original AKA newsletter) on microfiche—more than 1,600 pages—all 40 issues from October 1964 to November 1976. Here are 12 years of plans, profiles, commentary, news and resource material available nowhere else. A must for researchers, collectors or libraries.

## ARE YOU MISSING SOMETHING?

Back issues of *Kite Lines* offer a wealth of information and ideas: plans, tips, techniques (for both single- and dual-line fliers), personalities, world records, festivals, reviews—an essential history of today's kiting, saturated with inspiring stories and designs.

No wonder back issues of *Kite Lines* are avidly collected by so many enthusiasts. You can start now with the ten issues available in original paper form.

### SUMMER-FALL 1995 (Vol. 5, No. 4)

Cervia, Italy; Mama-sans Take Europe; Alex Dunton's Delta-Box; How to Split Bamboo for Kites; Erhard Hösle.

### SUMMER-FALL 1987 (Vol. 6, No. 4)

Kites of Buriram (Thailand); Flying in Baja; Sher-bird; Sisson Sled; Cutting Boron; Dyeing Ripstop with Kool-Aid.

### SPRING 1988 (Vol. 7, No. 1)

Japan's Mt. Aso Festival; Goble Starbox; DK Comics Kite; festivals: Budapest, San Francisco, Ontario Science Center.

### SUMMER 1989 (Vol. 7, No. 3)

India's Annual Frenzy; Stunt Kite Survey; Kite Capitals of the World; Fabulous Bali; Flying Wedge; Ohashi's Arch Train.

### WINTER 1989-90 (Vol. 7, No. 4)

China seen by Tal Streeter and Skye Morrison; Dyeing Ripstop; Delta's Origins; Nishibayashi's Bat; Modifying a Parachute for Kiting; How to Stunt a Flow Form.

### SUMMER 1990 (Vol. 8, No. 1)

New Zealand's Festival; A Parachute Stunter; Flag and Banner Hookups; Peter Lynn on Future Tech; One Sky Over Berlin; Washington (England); Bobby Stanfield.

### WINTER 1990-91 (Vol. 8, No. 2)

Spectacular Europe: Dieppe, Montpellier, Bristol and Berlin; Butterfly kite plans; Stunt Kite Survey; Suspended Stunt Traction; D'Alto's Whitehead replica; Largest Eddy.

### SPRING 1991 (Vol. 8, No. 3)

Whistling Kites of Nantong (China) by Tal Streeter; Gomberg on Kite Pin Collecting; Angle Estimating; the Wind Shot stunter plans; new Longest Kite record.

### SUMMER-FALL 1991 (Vol. 8, No. 4)

Rick Kinnaird on Rokkaku Battling; Pierre Fabre in Japan; Great Events in France & England; Kocher's Obtuse Tetra; Scandal in Huntington Beach; Peter Malinski.

### WINTER 1991-92 (Vol. 9, No. 1)

Stunting Surprises in Italy & Poland; Gubbio: A Town Going Ga-Ga; Stretch Tucker's Painless Parafoil; How to Paint Ripstop; AKA Convention; Roberto Guidori.

### SPRING-SUM. 1991-92 (Vol. 9, No. 2)—SOLD OUT

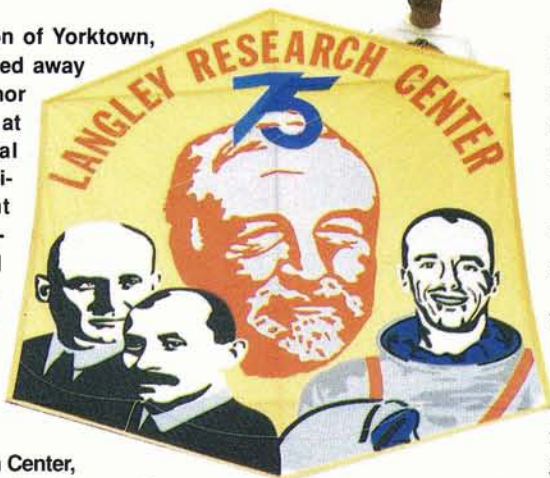
Back issues in paper, while supplies last, \$4.00 each plus shipping.





# News, Rumors & Miscellany

**C**harles Dunton of Yorktown, Virginia walked away with the top honor for prettiest kite at the 14th annual Wright Kite Festival at the Wright Brothers Monument, Kill Devil Hills, North Carolina on July 18. The kite commemorates the 75th anniversary of NASA's Langley Research Center, where Charles works as an engineer. His techniques include using high-contrast photocopies for patterns, then sewing together layers of finely cut fabric. He can spend up to 100 hours on each of his kites. "There are five things I enjoy about kiting," Charles says, "the aeronautics, the mechanics, the graphics, the craftsmanship and—not to be dismissed—showing off!" Charles has attended all 14 of the Wright Kite Festivals.



eight more countries is expected this year, bringing the total to 32 nations for the 7th Annual OSOW on October 11, 1992.

**R**emember when, back in 1990, Bill Tyrrell was innocently flying a kite at Old Kona Airport Park in Hawaii and was asked by a policeman to show his permit? Well, Jack Lovell, who lives there (Kailua-Kona) followed up and actually tried to apply for a kiteflying permit. He was told, "Well, first of all, we prefer you

don't apply. But if you do, you have to submit a diagram of the area, a timetable of the activity and a million dollar liability policy naming the state of Hawaii as beneficiary."

Jack kept his cool and asked, "What happens if I don't have a permit?"

"You can be cited and asked to bring down your kite."

"And if I don't bring it down?"

"You can be arrested."

Jack was left to ponder if he'd make bail or be considered a danger to society. He's wondering if kids have been harrassed and is thinking of letting himself go through the whole arrest process to bring media attention to a bureaucracy gone ballistic.

**S**peaking of Bill Tyrrell, his next high altitude project will happen on an island off Nova Scotia for purposes of weather monitoring. Meantime, he's working on prototypes for a rescue kite—a long needed, long talked-about concept that may finally happen. Wouldn't it be great if kites could save people from drowning?

**C**oins for all pocket-books: More commemorative coins are coming out of China "to increase awareness of China's world-leading position in scientific inventions" (including First Kites). A one-troy-ounce coin in gold is \$795, platinum \$995, from Pandamerica, tel: 800-472-6327. OR, if you happen to be in Malaysia, you might pick up the handsome piece of the Bank Negara Malaysia—equally beautiful (engraved with a *wau bulan*



kite), a real coin, and much less expensive: 50 sen. We thank Eiji Ohashi for sending us one.

**F**rits Jansma of the Netherlands writes to tell us that there was a meeting in March of mayors of Dutch beach towns to coordinate local laws "to ban stunt kiting and sail cars on the beach, with the exception of some allocated areas. Right now there are already bans in a few places like Ymuiden and specific areas on the island of Texel."

**N**ew book out, titled *Chasing the Monsoon*, by Alexander Frater, contains evocative descriptions of fighter kite traditions and how a kite provided "this privileged contact with the monsoon."

**O**ne Sky One World founder Jane Parker-Ambrose attended the Earth Summit and spoke at the Global Forum in June in Rio de Janeiro, Brazil. The conference opened with a kite fly!—by pure coincidence (not connected to OSOW). Jane reports that many countries have been made aware of kiting and the environment through OSOW. Participation in

**T**here's eagles and then there's eagles. Here's one that really impressed us, a lifelike American Bald Eagle by Lewis P. Merrill of Monte Sereno, California. Based on plans from the Japanese bird kite book by Shuhei Goto, the eagle has a husky nine-foot wingspan and flies at a realistic 40-degree angle in 10-15 mph winds.

Lew used heat-curved bamboo fitted into fiberglass tube wing fittings. He says the wings are completely cantilevered and can be removed for transport. The covering is Japanese "rice" paper detailed with felt-tip pens. The flag and ribbons, added during the Gulf War, continue to attract public attention on holidays.

Lew says, "Sea birds look into the glass eyes but usually keep their distance."



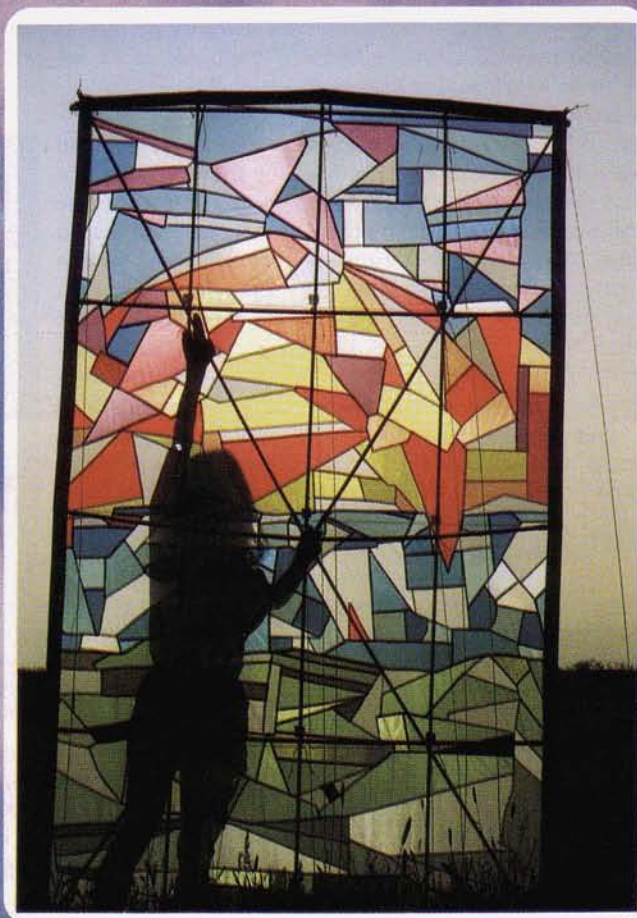
**T**he best named new kite club since Spur-of-the-Moment has to be Phli Delta. Phli, the new name for the amalgamation of two previous clubs, Kitefliers of the Rockies and Colorado SkyMasters. Good logo too. This is the same playful group that's putting on "The World's Smallest Kite Festival," an indoor event for small kites to be held November 7-8, 1992. Send your bad puns and inquiries to Dave Williams, 3555 Jubilant Place, Colorado Springs, Colorado 80917.



**C**lare Forster, artist and wife of George Peters, is seriously ill. Send your cards and letters to her at 815 Spruce Street, Boulder, Colorado 80302.

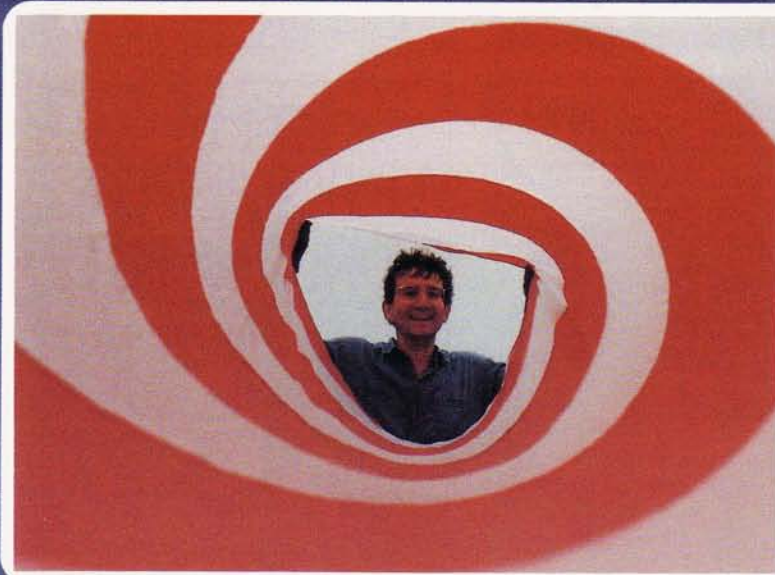
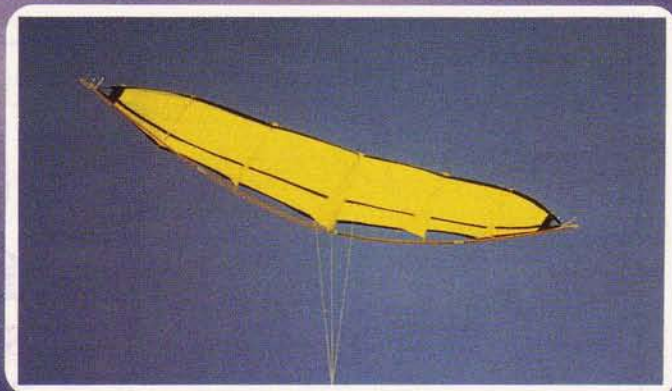
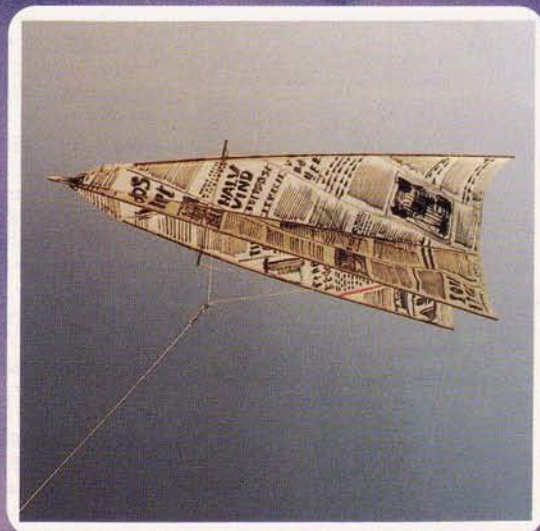


*Kim Petersen*





## Kim Petersen




**Kitemaker:** Kim Petersen, age 40, medical doctor, Holbaek, Denmark.  
**Kite experience:** 10 years.  
**Inspiration:** "Kite Lines, my wife, the Danish Kite Association and Fanø."  
**Average amount of time spent making a kite:** From one day to three months.  
**Honors:** Four awards at Danish kite festivals.  
**Favorite flying spot:** "Beaches along the coast of Denmark and Grenitagesletten (a big plain north of Copenhagen)."  
**Philosophy in kitemaking:** "Kiting is a healthy recreational pastime."

**Photographs:** Kim Petersen

**SKYGALLERY** features several outstanding kites by one maker in each issue of our journal. You are invited to submit photographs of your finest kites. Write for details: Kite Lines, P.O. Box 466, Randallstown, MD 21133-0466, USA; fax: 410-922-4262.





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### WANTED

KITEFLIERS WANTED: Cielo Encantado Fiesta, October 9, 10 & 11, 1992. Information: 1103 N. Hudson, Silver City, NM 88061, 505/538-3876.

### ANNOUNCEMENTS

We regret to announce the deaths of John Spendlove of England on April 21, 1992, and Tony Johnston of Australia on June 12, 1992. *Kite Lines* will publish full obituaries for them in our next issue.

MEMORIAL BOOKS: *Kite Lines* offers a program to honor deceased kitefliers through donations of kite books to libraries. Send us (1) your paid order for the book(s), (2) the name and address of the library to receive the gift, and (3) the name of the person in whose memory you are making the gift. *Kite Lines* will send the book with a card naming you as the memorial contributor and the deceased kiteflier you are honoring.

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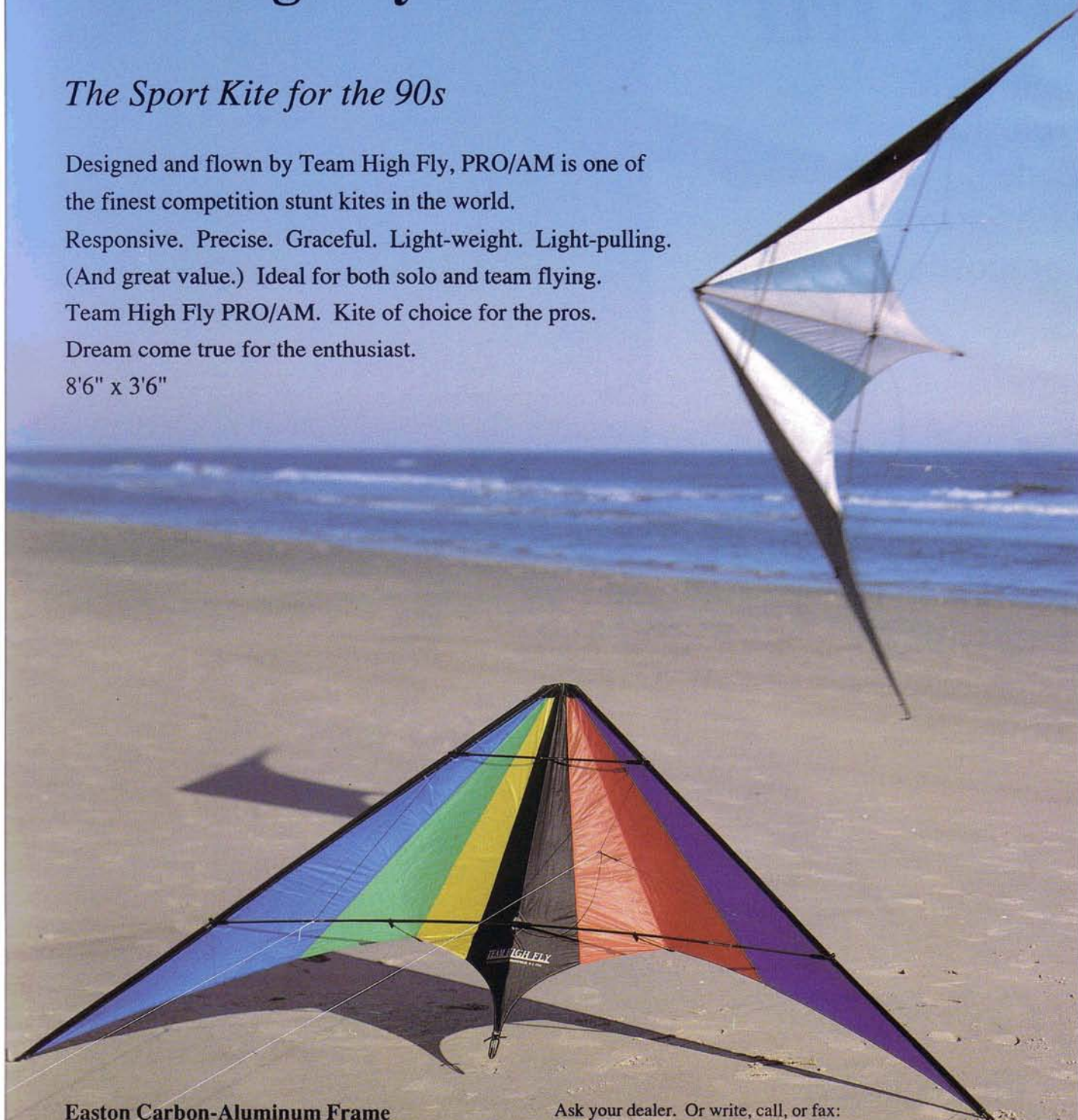
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